

Evaluation of a method for teaching the
imaging process to improve descriptive
ability

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EVALUATION
OF A METHOD FOR TEACHING
THE IMAGING PROCESS
TO IMPROVE DESCRIPTIVE ABILITY

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Thesis

EVALUATION OF A METHOD FOR TEACHING THE IMAGING
PROCESS TO IMPROVE DESCRIPTIVE ABILITY

Submitted by

Warren Whitehouse Goss

B.S. in Ed. Boston University, 1938

In partial fulfillment of requirements for
the degree of Master of Education

1949

Schools Education
Oct. 24, 1949
31676

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REPORT

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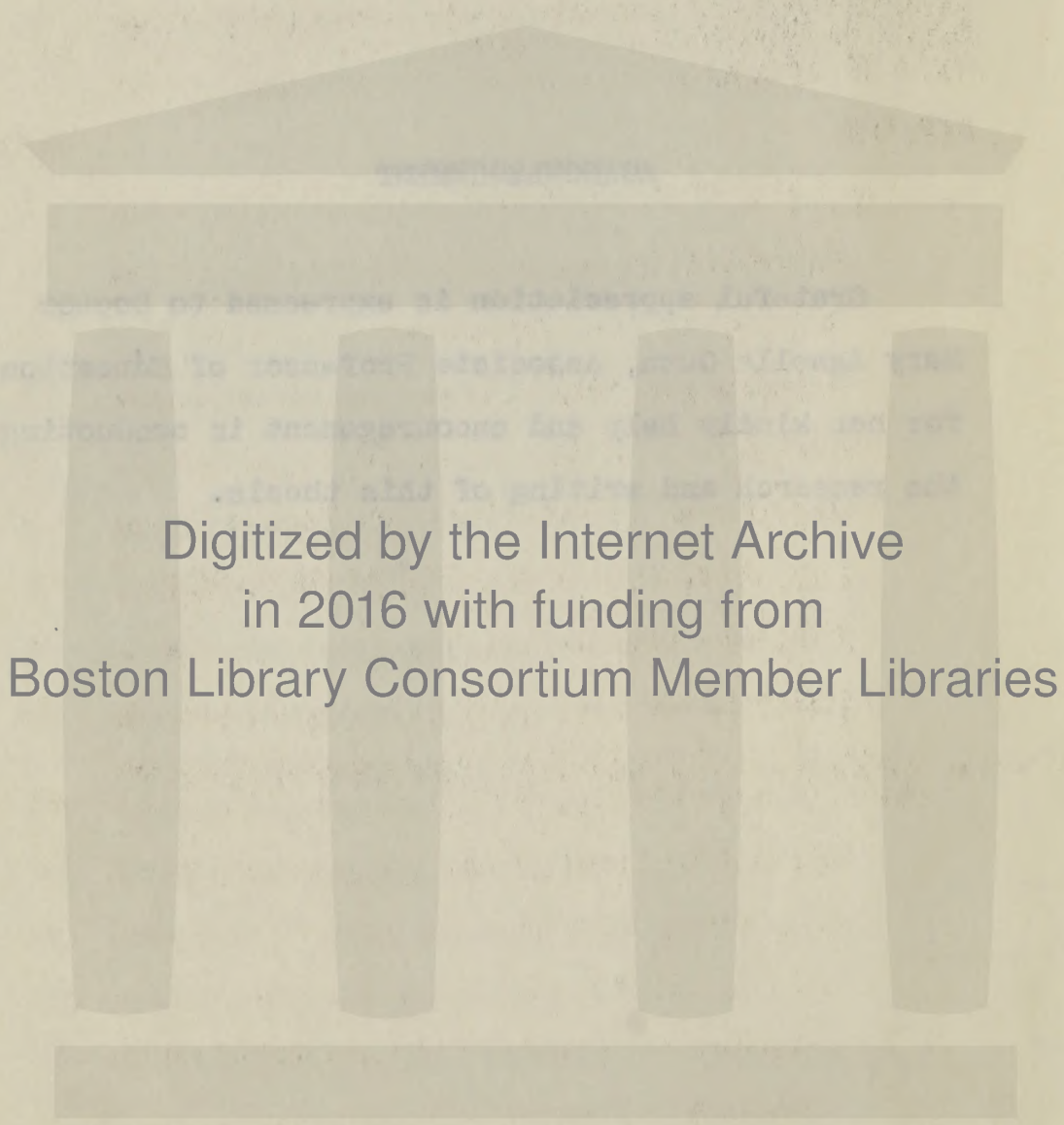
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ACKNOWLEDGEMENT

Grateful appreciation is expressed to Doctor Mary Agnella Gunn, Associate Professor of Education, for her kindly help and encouragement in conducting the research and writing of this thesis.



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CHAPTER I

ANALYSIS OF THE PROBLEM

of Education at Boston University. The series of units contained in the workbook propose an enrichment in sensory vocabulary, improvement of sensory imagery and a general improvement in originality of style.

Reasons for study.--- This experiment was conducted:

(1) Because of the need for a tested method of improving descriptive ability.

(2) Because some attempt to provide specific goals in at least one small area of composition should be made in view of the general lack of agreement concerning specific goals in written expression.

(3) Because of the necessity to emphasize content rather than form in written composition to counteract the unfortunate prevalent practice of stressing form instead of content.

Objectives of the experiment.---

(1) To evaluate a specific method that emphasizes content rather than form for teaching the imaging process as a means of improving descriptive ability.

(2) To develop the pupil's ability to describe effectively by increasing his sensory awareness.

(3) To enrich the pupil's command of descriptive vocabulary.

Objectives for written composition.--- Many teachers will agree that the written compositions of secondary school pupils show meagerness of ideas, lack of effective vocabulary, and inability to express sensory images. This experiment will indicate

of Education at Boston University. The series of written com-
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prevailing practice of stressing form instead of content.

Objectives of the experiment.--

(1) To evaluate a specific method that emphasizes content
rather than form for teaching the writing process on a basis of
improving descriptive ability.

(2) To develop the pupil's ability to describe effectively
by increasing his sensory awareness.

(3) To enrich the pupil's command of descriptive vocabu-
lary.

Objectives for written composition.-- Many teachers will agree
that the written composition of secondary school pupils shows
evidence of lack, lack of effective vocabulary, and inability
to express sensory images. This experiment will indicate

that specific training in sensory observation results in an enrichment of vocabulary, as well as improved style. It is an hypothesis of this study that Ready's Workbook provides specific and practical exercises which stimulate observation, reflection, imagination, and expression.

Emphasis on these processes is entirely different from that found in many English classes where form, mechanics, and accuracy are considered more important than content and spontaneity. After reading two hundred themes written by high school pupils, Eberhart¹ felt he knew each of the pupils since in their compositions, they were revealing their hopes, ambitions, daydreams, beliefs, and attitudes toward problems of life. When this psychological fact is forgotten, the evaluation of written composition is likely to be nothing more than a search for misspelled words, omitted commas, and dangling participles.

Huxtable² states that, "The thought content of written English should determine a large share of its relative merit. Yet, in many courses, the teaching of grammar, mechanics of punctuation, and spelling is emphasized almost to the neglect of the thoughts to be expressed."

The fact that written compositions at the secondary level

¹Wilfred Eberhart, "Humanizing the Evaluation of Written Composition," English Journal, 29:386-93, 1940.

²Zelma L. Huxtable, "Thought Content in Written English," Journal of Educational Research, 19:188-95. January, 1929.

that specific training in memory observation results in an improvement of vocabulary, as well as improved style. It is the hypothesis of this study that a book provides a guide to and practical exercises which enhance observation, reflection, imagination, and expression.

Research on these processes in writing is different from that found in any other field of knowledge, science, and technology. The considered data is not from content and structure. After reading the literature there is a high school level, the student is told he knows each of the points in their composition. They were revealing their own, and to their, diagrams, beliefs, and attitudes toward problems of life. When this psychological fact is forgotten, the realization of written composition is likely to be nothing more than a search for misplaced words, omitted commas, and spelling mistakes.

Next, it is stated that the most content of written English should involve a large part of its relative belief. In many cases, the meaning of grammar, meaning of punctuation, and spelling is essential to the meaning of the thought to be expressed. The fact that written composition at the secondary level

is a process, "The Psychology of Writing,"
Journal of Educational Research, 29:30-32, 1940.
L. A. Richards, "Thought Content in Written English,"
Journal of Educational Research, 29:33-35, January, 1941.

are generally unsatisfactory and that pupils are poorly motivated when asked to complete a written assignment leads Lyman¹ to state three factors that are responsible for these results:

(1) The appraisal of compositions, merely on the basis of formal correctness, demands of the teacher nothing more than industry.

(2) The insistence of colleges and universities that the lower schools teach grammar, punctuation, and sentence structure, leaves to the college years the teaching of fluent, forceful, and graceful expression.

(3) The lack of sympathy and cooperation between different departments in the junior and senior high schools results in the stressing of form over spontaneity of expression.

The lack of carefully tested and generally approved methods of securing goals in written expression is surprising. The wealth of material now being written concerning the general principles of the teaching of composition establishes neither specific goals nor evaluates practical methods for achieving any goal

In Education for All American Youth², the authors have recommended that instruction in language ability become part

¹Rollo L. Lyman, Summary of Investigations Relating to Grammar, Language, and Composition, Chicago: University of Chicago, 1929, p. 188.

²National Education Association, Educational Policies Commission, Education for All American Youth, 1944, p.256.

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of the common learnings program. The teacher of the common learnings program will give the instruction in this area. According to this plan, every teacher becomes a teacher of composition, yet no teacher apparently is responsible for more than the general aim "to express your thought clearly in spoken and written English."

In view of the confusion concerning the clarification of specific objectives, it becomes necessary for the English teacher to develop and evaluate his own methodology in relation to the specific goals which he wishes to attain.

Justification of the choice of problem.-- Smith¹ states that, "lack of interest in English is a large cause of failure, among boys especially-----It may be that topics about which he is asked to write are artificial".

Lyman² writes that, "pupils who have no interest in the writing of descriptions and other artistic forms find such work extremely distasteful, not because they have nothing to say but because they are more logically minded than artistically minded".

¹Dora V. Smith, "Diagnosis of Differences in English", Thirty-fourth Yearbook of the National Society for the Study of Education, Bloomington, Illinois: Public School Publishing Company, 1935, pp.229-267.

²Rollo L. Lyman, "The Enrichment of the English Curriculum", Supplementary Educational Monographs, University of Chicago, 1932, p.70.

In relation to Lyman's comment, Durrell¹ states that, "the need for motivation of the language-arts program and the specific motivation needs of individual pupils within a class must be a matter of first concern to the teacher in building a language-arts program."

Many interest studies have been made to judge the relative importance of children's interests in the allied areas of reading and composition. Although some of these experiments lead to various conclusions, several will be considered in this study to indicate the relative interests of the pupils in regard to composition topics and types of written expression.

Interest studies.--- In an experiment conducted at Worcester High School, Worcester, Massachusetts, Colvin² discovered that in giving the pupils their choice of types of compositions, 70.4 per cent of the compositions were in simple narration; 65.5 per cent of the work of the boys was in simple narration; but only 10.7 per cent of the girls' compositions was in narration; 24.4 per cent was in simple description. Both narration and description were combined by 9.1 per cent of the girls and 5.1 per cent of the boys. The popularity of narrative compositions was apparent throughout the study.

¹Donald D. Durrell, "Caring for Individual and Group Needs," The Forty-Third Yearbook, Part II (Teaching Language in the Elementary School), Chicago: Department of Education, University of Chicago, 1944, p.103.

²Stephen S. Colvin, "Invention vs Form in English Composition", Pedagogical Seminary, Vol. IX, 1902, pp.393-421.

In relation to Lerner's comment, Carroll¹ states that

"the need for activation of the language-free program and the specific activation needs of individual pupils within a class must be a matter of first concern to the teacher in building a language-free program."

Many interest studies have been made to judge the relative importance of children's interests in the allied areas of reading and composition. Although none of these experiments lead to various conclusions, several will be considered in this study to indicate the relative interests of the pupils in regard to composition topics and types of written expression.

Interest studies. -- In an experiment conducted at Worcester

High School, Worcester, Massachusetts, Colvin² discovered that

in giving the pupils their choice of types of composition,

75.4 per cent of the composition was in single narration;

65.5 per cent of the work of the boys was in single narration;

but only 10.7 per cent of the girls' compositions was in nar-

ration; 24.4 per cent was in single description. Both narration

and description were combined by 3.1 per cent of the girls and

2.1 per cent of the boys. The popularity of narrative composi-

tion was apparent throughout the study.

¹Donald E. Carroll, "Writing for Relieved and Group Needs," The Journal of Educational Psychology, Vol. 11 (October 1918), pp. 1-10. Reprinted in Journal of Educational Psychology, Vol. 11, 1918, pp. 1-10.

²Stephen E. Colvin, "Language vs. Literature in English Composition," Language and Literature, Vol. 11, 1902, pp. 202-213.

In an investigation among 522 pupils in the seventh and eighth grades of Minneapolis, Minnesota, Harris¹ discovered that narration and description are preferred in the order named.

Laidley² examined 56 junior high school publications and found that the different forms of composition frequently combined. Pupils did not use description alone. The publications gave no evidence of interest in personal experience topics; yet Smith³ gives the results of a classification of 10,000 compositions from junior high schools and indicates that preference for personal experiences appears first and imaginative themes second.

Jordon's Study⁴ found through investigations in libraries that boys from ten years and six months to thirteen years and six months were interested in war and scouting, school and sports, and adventure in the out-of-doors.

According to Terman and Lima⁵, action seems to be the leading interest for boys and girls of junior high school age.

¹James H. Harris, "An Inquiry into the Compositional Interests of Pupils in the Seventh and Eighth Grades", English Journal, 4:34-5, 1913.

²M.F. Laidley, "Composition Interests of Junior High Pupils", English Journal, 14:201-9, 1925.

³Dora V. Smith, "The Danger of Dogma Concerning Composition Content", English Journal, 15:423, 1926.

⁴A.M. Jordon, Children's Interests in Reading, Chapel Hill, North Carolina: University of North Carolina Press, 1926, pp.48-51.

⁵L. Terman and M. Lima, Children's Reading, New York: D. Appleton and Company, 1926, pp.38.

in an investigation among 322 pupils in the seventh and eighth grades of Minneapolis, Minnesota, English discovered that variation and description are preferred in the order

usually examined in junior high school publications and found that the different forms of composition frequently combined. English did not use description alone. The publications gave no evidence of interest in personal experience to test

yet English gives the results of a classification of 10,000 compositions from junior high schools and indicates that there is some for personal experience before time and imaginative

English's study found through investigation in literature that boys from ten years and six months to sixteen years and six months were interested in war and reading, school and sports, and adventure in the out-of-doors.

According to Loomis and Linn, action seems to be the least and interest for boys and girls of junior high school age.

James H. Loomis, "An inquiry into the composition interests of pupils in the seventh and eighth grades", English Journal, 1917, 14:34-5, 1917.
A. E. Laidley, "Composition interests of Junior High Pupils", English Journal, 14:301-2, 1925.
John V. Linn, "The nature of boys' composing composition", English Journal, 12:423, 1923.

A. E. Loomis, "Laidley's Interest in Reading", Chapel Hill, North Carolina: University of North Carolina Press, 1926, pp. 40-1.
J. Loomis and J. Linn, "Laidley's Interest in Reading", New York: D. Appleton and Company, 1926, pp. 37.

Coleman¹ conducted an interest study to discover the interests about which the pupils prefer to write compositions. The 4660 pupils who participated in the experiment were from grades seven to twelve. Coleman gave them ten choices for selection: narration, description, exposition, argument, friendly letter, business letter, poetry, news articles, editorials, and debate briefs. The conclusions of his study were: the friendly letter, argument, description, and narration are the forms of written composition preferred in that order by the majority of all pupils in the secondary grades.

Through the use of free compositions, Leary², experimenting with 456 children ranging from eight years and three months to thirteen years and three months, obtained the following classification of interests: personal experiences, including play; lessons outside of school; camping and creative expression; hobbies and clubs; pets; nature; religious affiliations; reading of fiction and non-fiction; sports, both individual and group; science; radio; current events; travel; school activities; and a miscellaneous group of scattering interests.

¹J.H. Coleman, Written Composition Interests of Junior and Senior High Schools, Bureau of Publications, Teachers College, Columbia University, 1931, p.117.

²Genevieve M. Leary, "Free Compositions as an Aid to the Teacher in Child Guidance", Journal of Experimental Education, September, 1936, pp.26-29.

The study was conducted in a laboratory setting to discover the factors which influence the quality of writing. The subjects were 100 pupils who participated in the experiment. The results were as follows:

- 1. The quality of writing was influenced by the type of task assigned.
- 2. The quality of writing was influenced by the time available for completion.
- 3. The quality of writing was influenced by the interest of the subject in the task.
- 4. The quality of writing was influenced by the ability of the subject to organize his thoughts.
- 5. The quality of writing was influenced by the clarity of the instructions.
- 6. The quality of writing was influenced by the amount of time spent on the task.
- 7. The quality of writing was influenced by the type of writing material used.
- 8. The quality of writing was influenced by the type of writing instrument used.
- 9. The quality of writing was influenced by the type of writing environment.
- 10. The quality of writing was influenced by the type of writing partner.

J. B. Coleman, "The Quality of Writing," *Journal of Educational Psychology*, 1936, pp. 25-30.
 J. B. Coleman, "The Quality of Writing," *Journal of Educational Psychology*, 1936, pp. 25-30.
 J. B. Coleman, "The Quality of Writing," *Journal of Educational Psychology*, 1936, pp. 25-30.

Zeller¹ states that all reading lists for junior high school boys and girls should include boys' and girls' books and that only two factors, action and humor, of the reading factors exert an influence upon boys' and girls' preferences. The books for boys should contain large amounts of action and humor. The books for girls should contain large amounts of funny incident. In this study the reading interests of 2052 girls and 1995 boys were measured.

Mitchell² conducted an investigation of the reading interests of 210 fifth and sixth-grade pupils in the schools of Laconia, New Hampshire. Based on a list of 350 suggested interests, the investigation showed the leading interests in reading to be recreation and hobbies, familiar experiences, outdoor sports and activities, and current events.

The findings of McDonald³ as to composition preferences of 250 junior high school students were that the assignments were preferred in this order: (1) letter, (2) outline, (3) paragraph, (4) play, (5) report, and (6) article. Topics dealing

¹Dale Zeller, The Relative Importance of Factors of Interest in Reading Materials, New York: Teachers College, Columbia University, Contributions to Education, 1941, No. 841.

²S.E. Mitchell, Construction and Evaluation of a Measure of Reading Preference, Unpublished Master's Thesis, Boston University, 1944, 350pp.

³Catherine B.J. McDonald, Student Preferences in Written Composition Assignments in the 7th, 8th, and 9th Grades, Unpublished Master's Thesis, Boston University, 1945, pp.33-34.

with personal experiences and personal interests rated highest. According to this study, the content to be obtained for a topic made a greater difference to the pupils than the form of the compositions which would result.

Wilcox¹ conducted a survey of 155 pupils of grade nine in the Portland High School, Portland, Maine, in an effort to determine the extent and variation of written composition interests and preference for written composition assignments among ninth-grade pupils. His conclusions were that letters, reports, original compositions, articles, explanations, and outlines were preferred in that order.

Conclusions.--It becomes apparent from the variety of results of the various interest studies that teachers must experiment to discover the interests of the pupils presently being taught in order to stimulate the ideas to be expressed. It may also be noticed that description as a literary type, does not rate high in pupils' interests and therefore should be subject to special attention to motivate pupils.

The need for testing methods for improving descriptive composition, the general lack of agreement concerning the

¹Glenn W. Wilcox, Student Preferences for Written Composition Topics and Assignments in the Ninth Grade, Unpublished Master's Thesis, Boston University, 1947.

with personal experience and personal interest in the subject.
According to this study, the content of the curriculum is
made a greater difference in the pupils than the form of the
expositions which would result.

Effect. I conducted a survey of 100 pupils of grade nine in
the Central High School, Portland, Maine, in an effort to de-
termine the extent and variation of written composition assign-
ments and preferences for written composition assignments among
high-grade pupils. The conclusions were that interest, variety,
existing assignments, articles, explanations, and outlines
were preferred in that order.

Conclusions.--It becomes apparent from the variety of results
of the various studies that teachers must experiment
to discover the interests of the pupils in writing, being careful
to give to students the right to be expressed. It was also
noticed that composition as a literary type, and not as
high in quality, interests and develops pupils. A subject re-
quired attention to motive again.

The need for writing is being an interesting composition
composition, the general lack of interest concerning the

Edward E. Lipp, Interest Experiments for Written Composition
Boston and New York: Houghton Mifflin Company, 1921.
Lipp's Study, Boston, 1921.

specific goals in written expression, and the necessity of stressing content rather than form, offer a challenge to the author of this study.

In the Workbook related to this study are specific and practical exercises for stimulating the processes of observation, reflection, imagination, and expression within the limits of the pupils' interests.

Since no effort has been made to evaluate the relative effectiveness of Ready's Workbook, the writer proposes to obtain such data by using the Workbook in two experimental classes and omitting the use of the Workbook in two control classes for the purpose of obtaining statistical comparisons.

CHAPTER II

EVALUATION OF PREVIOUS RESEARCH RELATED TO THE PROBLEM
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Research has shown that the most effective way to improve the quality of the work environment is to involve employees in the decision-making process. This can be done through a variety of methods, including employee participation, self-managing teams, and quality circles. Employee participation involves giving employees a voice in the decision-making process, while self-managing teams give employees the authority to make decisions about their own work. Quality circles are groups of employees who meet regularly to discuss and solve problems related to their work.

Research has also shown that the most effective way to improve the quality of the work environment is to provide employees with the resources and training they need to do their jobs well. This can be done through a variety of methods, including job training, job rotation, and job enrichment. Job training involves providing employees with the skills and knowledge they need to do their jobs well. Job rotation involves giving employees the opportunity to work in different departments or on different projects. Job enrichment involves giving employees more responsibility and autonomy in their work.

Research has also shown that the most effective way to improve the quality of the work environment is to create a positive work environment. This can be done through a variety of methods, including providing employees with a safe and healthy work environment, providing employees with a supportive supervisor, and providing employees with a sense of community and belonging.

Research has also shown that the most effective way to improve the quality of the work environment is to provide employees with a sense of purpose and meaning in their work. This can be done through a variety of methods, including providing employees with challenging work, providing employees with a sense of accomplishment, and providing employees with a sense of contribution to the organization.

THE
JOURNAL
OF
THE
AMERICAN
MEDICAL
ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL.
1914

CHAPTER II

EVALUATION OF PREVIOUS RESEARCH RELATED TO THE PROBLEM
OF THIS STUDY

While exploring the possibilities of evaluating English composition, many teachers are baffled by the seeming impossibility of using objective criteria with what is primarily subjective material. Since a composition may be considered the result of a skillful combination of such subjective qualities as unity, emphasis, coherence, style, and originality of thought, coupled with the more objective qualities of choice of language and mechanics, the attempt to provide an objective tool of measurement is likely to prove a difficult and discouraging task.

Leonard¹ proved that teachers who try to correct everything are certain, in their strenuous effort and inevitable fatigue, to overlook more essential matters and try to make over the pupils' themes to suit the teachers' expressions of their ways of thinking and writing.

Leonard used two sets of themes precisely as they were written by high school pupils. One set contained the first four specimens from the Hudelson Composition Scale² and three

¹Sterling A. Leonard, "How English Teachers Correct Papers," English Journal, 12:517-532, 1923.

²Earl Hudelson, English Composition Scale, New York: World Book Company, 1921.

CHAPTER II

EVALUATION OF TEACHING RESEARCH RELATIVE TO THE TEACHER

ON THIS POINT

While exploring the possibilities of evaluating English composition, many teachers are puzzled by the seeming impossibility of using objective criteria with what is inherently subjective material. Hence a comparison may be considered the result of a skillful combination of good subjective qualities as unity, emphasis, coherence, style, and originality of thought, coupled with the more objective qualities of choice of language and mechanics. The attempt to provide an objective tool of measurement is likely to prove a difficult and discouraging task.

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¹Leonsard, A. Leonsard, "How the Teacher Corrects Pupils' Writing," Journal of Educational Psychology, 18:517-522, 1927.

²Hubertan, Hubertan Composition Scale, New York: World Book Company, 1921.

additional "Most Exciting Ride" themes sent him by Mr. Hudelson. The second set consisted of six letters written by junior high school pupils. These letters varied widely in nature and extent of errors.

Leonard had a group of prospective teachers who were majoring in English correct the papers. As a result, the compositions were literally torn to pieces in the eagerness of these future teachers to find errors and to mold the pupils' thoughts and expressions to those of their own. Content was largely ignored and form received the greater amount of their attention.

One method of measuring composition is to arrange a series of examples of compositions having a rating spread from very poor to very good and to compare the pupils' work with this "scale".

It is easy to question the validity of a practice of marking compositions with such minute step intervals of one or two points. Is it possible for a teacher to measure so minutely as to obtain a value of 94 on one composition and to place a score of 92 upon another similar attempt? Would anyone question the statement that if these compositions were graded by other teachers, a different set of scores would be obtained?

Mirrielees¹ writes, "There are numerous scales for measuring theme value, and it would be well if you had some

¹Lucia B. Mirrielees, Teaching Composition and Literature, New York: Harcourt, Brace and Company, 1948. p.46.

knowledge of them, but the chief difficulty of these scales is that of applying them. One pupil differs so greatly from another in vocabulary, style of writing, and personality, that it is difficult to compare a pupil's paper with a printed model and reach a conclusion. Teachers with a full schedule will find that while scales dealing with mechanics are invaluable, scales dealing with composition content are exceedingly difficult and timetaking."

Three well-known composition scales are: Hudelson's English Composition Scale¹; Nassau County Supplement to the Hillegas Scale for Composition²; and the letter scales called, Scales for Measuring Special Types of Composition³.

Mirrielees⁴ uses a system involving two marks for each theme; one for form and the other for content with accompanying comments for each mark. In this manner, Mirrielees believes

¹Earl Hudelson, "Some Achievements in the Establishment of a Standard for the Measurment of English Composition in the Bloomington, Indiana Schools," English Journal, 5:590-7, November, 1916.

²"Nassau County Supplement to the Hillegas Scale for Measuring the Quality of English Composition," Report of a Survey of Public Education in Nassau County, New York, University of the State of New York Bulletin, No.652, Albany: University of the State of New York, Dec. 1917, pp.160-3.

³E.E. Lewis, Scales for Measuring Special Types of English Composition, Yonkers, New York: World Book Company, 1921. 144pp.

⁴Mirrielees, Op. Cit., p. 47.

knowledge of them, but the chief difficulty of these scales is
that of applying them. One scale differs so greatly from
another in vocabulary, style of writing, and organization, that
it is difficult to compare a pupil's paper with a printed
model and reach a conclusion. Teachers with a fully adequate
skill find that while scales dealing with mechanics are fairly
adequate, scales dealing with composition content are essentially
deficient and inadequate.

Three well-known composition scales are: Keblet's
English Composition Scale; Harvard County Grammar School
English Scale for Composition; and the latter scale called
Scale for Harvard Grammar School.

Keblet's scale is a 25 item involving two marks for each
item; one for form and one other for content with corresponding
comments for each item. In this manner, Keblet's believes

that Keblet's scale is the only one in the field which is
designed for the purpose of English composition in the
elementary, middle and high schools. English Journal, 2:300-2,
November, 1912.

Harvard County Grammar School scale is the English scale for
the purpose of English composition. It is part of a copy of
English Journal in the Harvard County Grammar School. It is
the scale of the Harvard County Grammar School. It is
on the list of English Journal, 2:100-2, November, 1912.

English Journal, 2:100-2, November, 1912.

English Journal, 2:100-2, November, 1912.

that the teacher becomes aware of the fact that form and content require two distinct measurements.

Kayfetz¹ completed a study of the Hillegas Scale², the Ballou Scale³, and the Harvard Newton Scales⁴. Kayfetz discovered that these scales failed because they attempted to measure composition, a complex product, with a scale of general measurement. Kayfetz recommends the same method used by Rice, Bliss, and Courtis⁵ and later by Colvin⁶. This method is fully reviewed at length in Chapter II, Page 21. Since none of the methods involving the use of scales measures any of the specific qualities of a composition, this investigator believes that they are not significant for this experiment.

After viewing the most pertinent research related to the problem under investigation, the author will consider four important studies in the area of descriptive composition:

¹Isidore Kayfetz, "A Critical and Experimental Study of the Teaching of Composition," Ph. D. Dissertation, New York University, 1916.

²Milo B. Hillegas, "A Scale for the Measurement of Quality in English Composition for Young People," Teachers' College Record, 13:1-54, September, 1912. Columbia University, New York.

³Frank W. Ballou, "Scales for the Measurement of English Composition," Harvard-Newton Bulletin, No.2, Cambridge, Mass: Harvard University, 1914. 93pp.

⁴Isidore Kayfetz, "Critical Study of the Harvard-Newton Composition Scales," Pedagogical Seminary, 23:325-47. September, 1916.

⁵Kayfetz, Op. Cit., p. 59

⁶Colvin, Op. Cit., p. 395

Children's Perceptions

Winch¹ tried to discover what children do observe and how much they observe.

The experiment was conducted in London at a boys' municipal infants' school and at a girls' municipal infants' school. The age of the children ranged from three to seven years. A room was provided so that Winch could work individually with each child although the children were divided into classes for the usual subject matter.

For the first experiment, Winch chose a school in a neighborhood of under-privileged children. The second experiment took place in a better school in a good neighborhood. The third and fourth experiments took place in the boys' and girls' departments of a school in the south-west of London in a neighborhood superior to that of school "A", but inferior to that of school "B". The range of ages in these schools was from eight to thirteen years of age.

Winch finished the first four series of experiments and then completed another series to check his conclusions. The pupils in this experiment ranged in age from eight to fourteen. The individual method of instruction was used. It is questionable that if a different teaching technique had been followed, the resulting comparisons of children of three to seven years

¹W. H. Winch, Children's Perceptions, Baltimore: Warwick and York, 1914. p.245.

of age with those of eight to thirteen years of age might not be valid. Using this procedure, Winch obtained samples of children aged from eight to twelve from:

- (a) a suburban school, attended by intelligent children,
- (b) a slum school, not of the worst type in south-west London
- (c) a slum school, also not of the worst type, attended by children of Jewish aliens.

A picture called The Breakfast Picture was used in the experiment.

Since the schools contained an uneven number of pupils, Winch followed a careful sampling procedure. In this manner, the same number of boys and girls were chosen within each age group. It was proposed that each group would consist of superior, average, and dull children. When the average child was located, he was presumed to be half way between the extremities of each age group.

The Aussage Report, which was the study made by Professor Stern, was the model upon which Winch based his experiment. The plan of the study was as follows:

(1) The children were first told that they would be shown a picture and that they would later be asked to tell about it.

(2) The picture was then exhibited for exactly one minute. The child was then asked to tell about it. This answer was referred to as, "The First Spontaneous Report". It was a free and unprompted statement.

(3) In the next step, the experimenter asked a number of questions and the pupils answered them. These responses were called, "The First Set of Answers."

(4) One week later, at the same time of day, and after the same lesson as before, the child again was asked to tell about the picture. The picture was not shown the second time. This response was called, "The Second Spontaneous Report".

(5) The experimenter then repeated the first set of questions. These responses were called, "The Second Set of Answers".

(6) The children were again shown the picture after the second set of answers was given. The children were instructed "to put everything right which they had said wrong". The answers obtained were called, "The Self-correction".

Five sets of data were written by the children: A First Spontaneous Report, A First Set of Answers, A Second Spontaneous Report, A Second Set of Answers, and a Self-correction. Several of the questions were intended to suggest details which were not present in the picture in an attempt to discover how the children responded to suggestion.

One mark for each item of observation was granted in scoring the children's papers. The younger children's responses were open to some freedom of interpretation. Qualifications like white, small, and similar modifiers received one mark. Each right answer in the Set of Answers received one mark.

(1) In the first place, the experimenters asked a number of questions and the children answered them. The responses were called, "The first set of answers."

(2) One week later, at the same time of day, and after the same lesson as before, the children were asked to call about the pictures. The pictures were not shown the second time. The responses were called, "The second spontaneous report."

(3) The experimenter then repeated the first set of questions. These responses were called, "The second set of answers."

(4) The children were again shown the pictures after the second set of answers was given. The children were asked to call everything that was wrong. The responses were called, "The self-correction."

The data of this were written by the children: A first set of answers, a second set of answers, a second spontaneous report, a second set of answers, and a self-correction.

Several of the children were included in several details which were not present in the picture in an attempt to discover how the children responded to suggestion.

The main for each item of observation was recorded in separate and children's papers. The younger children's responses were given to each list of instructions. Qualifications like white, small, and other modifiers reported on each item which answer in the set of answers, was/and was not.

In the scoring of the Self-correction one mark was allowed for each correction and a mark for each insertion where an omission had been made. Each of these marks was for a detail observed in the picture. Other considerations of grammatical accuracy or quality of composition were not measured.

The senior pupils were requested to submit their reports in the first experiment in writing and the younger children gave theirs orally. The senior pupils gave their reports orally in the check-up experiment.

Conclusions.-- From three to seven years of age the capacity to observe grows rapidly and then suffers a check. There is an unanswered question presented here. Is the check in children's capacity to observe due to a growing maturation or to a changed method of instruction used with the experiment?¹

According to this research, observation of a high character can be obtained from all children. Winch says: (1) "With few exceptions they know more about their lesson a week afterwards than they did at the time even when the period of observation is so short that a fatigue factor is excluded²; (2) Children's judgments are less affected by suggestive questions as they advance in years or in the higher ability groups³;

¹W. H. Winch, Op. Cit., p. 237

²Winch, Op. Cit., p. 238

³Ibid., p. 188

In the testing of the self-competition one must have allowed
for each competition and a rest for each individual where in
competition has been made. Each of these parts was for a several
observed in the student. When consideration of fundamental
necessity as quality of competition were not measured.

The second pupils were requested to repeat their reports
in the first experiment in writing and the younger children
gave their reply. The second pupils gave their report
orally in the check-up experiment.

Observations. -- From three to seven years of age the capacity
to observe grows rapidly and then remains a check. There is
an increased capacity presented here. In the check in writing
one's capacity to observe due to a growing adaptation or to a
changed method of observation need with the experiment.

According to this research, observation of a child changes
but can be obtained from all children. When asked: (1) What
the exceptions they know how about their lesson a week before
when they did at the time even when the period of observation
is so short that a reliable factor is excluded; (2) Which
two judgments are less affected by suggestive induction as
they advance in years or in the higher ability groups?

J. H. Watson, Jr. 1911, p. 132
Watson, Jr. 1911, p. 132
Watson, Jr. 1911, p. 132

(3) the child increases in capacity to observe clothing and relations to things¹; (4) little advance in numerical enumeration appears in the responses².

Critical evaluation.--Winch carried out his experiment under carefully controlled conditions but one weakness was his lack of objective measures of individual ability. He had to rely upon the subjective judgment of the teacher concerning the pupil's ability. He maintained careful control of the random sampling in the various schools.

The experiment was conducted under real life situations. The investigator presented his conclusions fully and carefully and the limitations of his study were admitted by him.

Winch's method of measuring children's observations by giving credit by units of thought and his conclusion that children merely enumerate details and do not organize their observations³ is of interest in this experiment since organization and interpretation of observations may be considered one of the results of this experiment.

¹Ibid., p. 238

²Ibid., p. 239

³Winch, Op. Cit., p. 53

Invention vs Form in English Composition

Stephen S. Colvin¹

Purpose of the study.--In this experiment Colvin attempted to answer the following questions: "Can the inventive power of the pupil in the secondary school be directed and improved? Is there something that we can do to stimulate originality and spontaneity, or must we leave the development of these qualities to accident or an act of grace? According to Colvin, invention is "the power of the individual to bring his reaction to his environment to clear expression - to such expression that the reader or hearer may enter into sympathy with this reaction."²

Procedure of the experiment.-- The experiment was conducted at Worcester High School, Worcester, Massachusetts, among pupils in the tenth and eleventh grades whose age range was from thirteen to sixteen years. These pupils submitted five sets of written compositions.

464 themes were written for this first set by 34 boys and 67 girls on topics of their own choice. The pupils were merely asked to write a composition without further directions. The teacher read these papers and made comments on the results.

For the second theme, 96 boys and 376 girls submitting these papers were allowed to choose any topic of interest to

¹Ibid., pp.393-421

²Colvin, Op. Cit., p. 394

them. The second theme was read in class and criticised by the class to encourage spontaneity of expression.

Colvin assigned topics to stimulate imagination in the third, fourth, and fifth compositions. He assigned the following topics for the third theme: A Sleigh Ride, Description of a Worcester Building, A Voyage in an Airship, The Woods in Autumn, and A Humorous Character.

For the fourth group of topics, the investigator chose subjects of a humorous nature. Topics of inventive or imaginative quality were chosen for the fifth theme: The Adventures of a School Desk, A Trip to the Moon, An Original Story, A Fairy Story, and How the Flowers Got Their Colors.

The character of the topics and the indication of invention for the compositions were then studied. Inventive elements were classified as imaginative power, feeling, sense of humor, perceptive ability, and logical power. Inventive ability was graded first and then mechanical and formal correctness. Five levels of quality for each item were checked.

Conclusions.--Colvin discovered, "The quality of imagination that is extremely active and vivid during adolescence, stands surprisingly low, especially for the girls".¹ The results in percentages under perceptive ability are very low. In the second set of themes, there was a growth of humor and a decrease of imagination. In the third set of compositions,

¹Colvin, Op. Cit., p. 397

written on limited topics, there was a growth of imagination and feeling. There was a large increase in humor in the fourth set but this group of topics was limited to humor. In the fifth set, there was an increase in imagination but the topics of this set were designed to increase imagination. The boys were inferior to the girls in imaginative power in every instance.

Colvin concludes, "the facts brought out in the above study seem to warrant the conclusion that inventive power may be improved and spontaneity stimulated by the teacher directing the pupils' work along the lines of his fundamental interests."¹

Critical evaluation.--There is no evidence that the investigator conducted a carefully controlled experiment. He states that successful composition work depends on the teacher's ability to arouse interest in the work and to stimulate the pupils' imagination.

Colvin's method of evaluating the compositions was not considered sufficiently objective to be used in the present investigation.

¹Ibid., p. 419

An Experimental Investigation of the Effect of Presentation
Upon the Imaginative Quality of Descriptive Writing Among
Elementary School Pupils

Maxwell F. Littwin¹

Purpose.--Littwin used three methods of presentation to discover the effect upon the imaginative quality of pupils' descriptive writing: (1) teaching descriptive writing through the study of a literary model, (2) teaching descriptive writing through the study of a picture, and (3) teaching descriptive writing through sensory awareness.

Experimental procedure.--961 seventh and eighth grade pupils from four schools in different areas of New York City participated in the experiment. The ages ranged from eleven to fifteen years. During the ten-week training period, three different methods were used to improve imaginative and descriptive writing: (1) picture study, (2) literary model study, and (3) training the senses.

Three experimental groups and one control group were used. Each group came from one of the four schools. The first experimental group was taught by a method which stimulated the pupil to use his five senses in observation. Mimeographed lessons of sensory appealing situations were used by the children to stimulate the five senses.

¹Maxwell F. Littwin, An Experimental Investigation of the Effect of Presentation Upon the Imaginative Quality of Descriptive Writing Among Elementary School Pupils, Ph. D. Dissertation, New York University, 1934.

In attempting to stimulate the imagination of the third experimental group, Littwin presented a study of pictures. A mounted print of people or landscapes by Brown and Robertson was given to each pupil who also received a mimeographed lesson built around the picture. This material was intended to provide the stimulation for observing details in the pictures.

The third experimental group used an analysis of models of literary products to stimulate the imagination of the pupils. A mimeographed copy of the description of people and places including suggestive questions for discussion was given to each pupil.

Tests were given at the beginning and end of the experiment to obtain statistical comparisons. The Minnesota English Composition Scale¹ was used to measure the compositions. All variables were controlled except teaching methods.

Conclusions.-- Littwin discovered that sense training, literary models, and pictures ranked in the order named. In all cases and methods, the experimental groups which had been subjected to specific teaching maintained a far greater improvement than the control group.

Littwin concludes:

The school syllabus in composition should provide more training of an observational rather than of a linguistic kind. Since imagery appears to play

¹M.J. Van Wagenen, "The Minnesota English Composition Scales: Their Derivation and Validity," Educational Administration and Supervision, 7:481-99, December, 1921

In addition to estimate the frequency of the three experimental forms, Littwin presented a study of pleasure. A number of pairs of people or triads of people were given the three forms of people who also received a videotaped version of the three forms. This material was intended to provide the information for observing details in the

pleasure. The third experimental group was an analysis of results of literary groups to estimate the frequency of the people. A number of pairs of people or triads of people were given the three forms of people who also received a videotaped version of the three forms. This material was intended to provide the information for observing details in the

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an important part in the composition process, everything possible must be done to permit pupils to grow in power of observation in its widest sense.

.....
The teacher must work out a program of vocabulary enrichment so that they will be more likely to have at their command the words they need in order to express their imaginative and emotional reactions to life's experiences.¹

Critical evaluation.--Since the present experiment intends to use the study of pictures and literary models, Littwin's study is of close interest. However, the use of the Minnesota English Composition Scales by this investigator is impossible because the scales measure general qualities of composition and not the specific results desired in this study.

¹Littwin, Op. Cit., p.218

Evaluation of a Method for Improving Personal Description

Mary Magdalene Jones¹

Purpose.--- Jones proposed to evaluate a program for improving personal description and characterization in written composition. Her program consisted of a group of thirteen lessons which had as their objectives the following:

- (1) To learn to observe and express facial characteristics in concrete vocabulary.
- (2) To learn to observe and express bodily action in concrete vocabulary.
- (3) To learn to observe and interpret moods of people through facial expression.
- (4) To learn to observe and characterize types of people through facial expression, bodily action, and voice.
- (5) To learn to observe the effect of describing and characterizing people from different points of view.
- (6) To develop skill in judging well-written description.

Experimental procedure.--- The experiment was conducted at the Beebe Junior High School, Malden, Massachusetts, in 1946 and 1947. Pre-experimental work was carried on in four ninth grade classes and as a result, the lessons were analyzed and revised. The revised lesson plan contained the following

¹Mary Magdalene Jones, Evaluation of a Method for Improving Personal Description and Characterization in Written Composition, Ed. D. Dissertation, Boston University, 1947. 205 pp.

exercises:

Lesson I

- A. Observing rhythm of facial features of children in different emotional situations.
- B. Evaluating descriptions expressing observations.

Lesson II

- A. Observing facial features by studying pen drawings and photographs.
- B. Matching vocabulary to observation.

Lesson III

- A. Observing moods of people by studying pen drawings and photographs.
- B. Matching vocabulary to observation.
- C. Matching written selections to observations.

Lesson IV

- A. Planning a notebook for collecting photographs of interesting people.
- B. Planning a vocabulary-growth technique for developing skill in using concrete words.

Lesson V

- A. Choosing concrete expressions for characterizing people.
- B. Evaluating the reason for choice of expression.

Lesson VI

- A. Writing a description of the reactions of a person Presented in a definite mood.
- B. Comparing description written to a literary selection given.

Lesson VII

- A. Practice in selecting concrete vocabulary.
- B. Writing original characterization of children pantomiming emotional moods.

Lesson VIII

- A. Learning to select details that emphasize a general impression.
- B. Evaluating selections that give a general impression.

Lesson IX

- A. Learning to characterize through description.
- B. Interpreting traits of character and types of people.

Lesson X

- A. Learning to characterize writing according to steps learned for characterizing.

Lesson XI

- A. Learning to use descriptive action words.
- B. Learning to interpret general impressions.

Lesson XII

- A. Learning to evaluate description in relation to mood of person who gives description.

Lesson XIII

- A. Review of principles of characterization.

Four ninth-grade groups consisting of 106 pupils participated in the experiment after the lessons were revised. Two classes were in the experimental group and the remaining two were in the control group. These four classes were given the Pintner Psychological Test, Advanced Form A, in order to equate the groups on the basis of mental ages, intelligence quotients, and chronological ages. The lessons were taught twice a week for seven weeks.

The achievement in composition was evaluated by a study of the significance in the differences of means between the initial tests and the final tests, the initial tests and the delayed tests, and the significance of the gains.

Each test consisted of a picture of a man and an accompanying list of questions to guide the pupil's thinking. The pupils were asked to describe the man in the picture according to his type, character traits, mood, and facial features.

Jones scored each test twice with an interval of a week between scorings. A third scoring was made by both Jones and the other teacher participating in the experiment. The third set of scores was used for evaluating the papers. General

Section II
A. Learning to use descriptive terms
B. Learning to identify general categories

Section III
A. Learning to identify descriptions in relation to each
of groups who give descriptions

Section IV
A. Review of principles of classification

Section V
Four different groups consisting of 100 pupils each

Section VI
A. Learning to use descriptive terms
B. Learning to identify general categories

Section VII
A. Learning to use descriptive terms
B. Learning to identify general categories

Section VIII
A. Learning to use descriptive terms
B. Learning to identify general categories

Section IX
A. Learning to use descriptive terms
B. Learning to identify general categories

Section X
A. Learning to use descriptive terms
B. Learning to identify general categories

Section XI
A. Learning to use descriptive terms
B. Learning to identify general categories

Section XII
A. Learning to use descriptive terms
B. Learning to identify general categories

Section XIII
A. Learning to use descriptive terms
B. Learning to identify general categories

Section XIV
A. Learning to use descriptive terms
B. Learning to identify general categories

Section XV
A. Learning to use descriptive terms
B. Learning to identify general categories

ideas received one-half point of credit; specific observations were given one point; observations contributing towards a general impression were awarded ten points; and repeated ideas or misused words received no credit.

Thorndike's Word Book of Thirty Thousand Words was used by Jones to check the vocabulary growth of the four classes.

Conclusions.--- A significant difference in means was found between the experimental and control groups which indicated that the experimental group had a much greater improvement in descriptive ability as a result of this objective method. Pupils lost some skill in writing personal description after a lapse of ten weeks. The increase in vocabulary growth indicated that the method was effective in developing vocabulary but pupils lost some of their vocabulary gains after a lapse of ten weeks.

Critical evaluation.--- The experiment conducted by Jones is comparable to the present study in several ways: The writer proposes to evaluate a similar method of improving a specific area of composition ability. The use of pictures to stimulate interest in descriptive composition, and marking to secure a more accurate evaluation of specific composition goals are of significance to this study. It is apparent that Jones conducted a carefully controlled study to eliminate the many possible variables. Her results have been fully and carefully recorded.

General Conclusions of Pertinent Research

The studies of Winch and Jones are of specific interest here because of their evaluation of thought by using units of measurement. The interpretation of description by Winch and Jones is also of importance here. One of the important principles of this experiment is the desirability of securing interpretation of descriptive details leading to a general impression.

Colvin has written of related material in his search for a method to improve the inventive power of his pupils. In the present study, this investigator is attempting to secure a similar objective: to improve the power of imagination. This objective was also sought by Jones.

Both Littwin and Jones used pictures and literary models to stimulate the imagination. Similarly, pictures were used in this experiment and literary models formed a large portion of Ready's Workbook. Both pictures and literary models have been used to secure a play of imagination.

Each of the studies has in part an important contribution to make to the present study. The author has been cognizant of this in appraising the most significant research related to the problem under investigation.

General Organization of Laboratory Research

The studies of which are of specific interest here are those of which evidence of thought or action is of importance. The investigation of association by which and manner is also of importance here. One of the important principles of this organization is the desirability of securing information of descriptive details leading to a generalization.

Colvin has written of related material in his search for a method to improve the inventive power of his pupils. In the present study, this investigator is attempting to secure a similar objective: to improve the power of imagination. This objective was also sought by Jones.

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Each of the studies has in part an important contribution to make to the present study. The author has been cognizant of this in organizing the most significant research related to the problem under investigation.

CHAPTER III

DESCRIPTION OF EXPERIMENT AND ITS LIMITATIONS

This study was conducted at the Garfield Junior High School, Revere, Massachusetts, in two eighth-grade classes and two ninth-grade classes. It was necessary to use two different grades because of the inability to secure two large-enough equated groups from either one of the eighth or ninth grades.

Equating the groups.--In January, 1949, the Otis Quick-Scoring Mental Ability Tests¹, Form B was given to two eighth-grade classes and two ninth-grade classes for mental age, intelligence, and chronological age. As a result, the various groups were equated into a control and an experimental group for the eighth grade, and a control and an experimental group for the ninth grade. The two eighth-grade groups had a total of 56 pupils; the two ninth-grade groups had 48 pupils, making a total of 104 pupils participating.

The two teachers conducting the experiment in the use of the Workbook were not selected according to teaching ability or experience. Since each teacher conducted his own control and experimental classes and no attempt was made to compare the relative growth between the two grades, that variable was

¹Arthur S. Otis, Otis Quick-Scoring Mental Ability Tests, Yonkers-on-Hudson, New York: World Book Company, 1939.

not considered as contributing to any evidence of the subject.

No attempt was made to explain the groups on the basis of their conditions, economic background, or nationality. Evaluation of the groups-- The improvement in experimental skill was indicated by comparing the significance of the difference between the initial test and the final test. If the difference between the two tests was at least 20% then the student was considered to be significant.

CHAPTER III

DESCRIPTION OF EXPERIMENT AND ITS LIMITATIONS

MAN'S PERCEPTION OF COLOR. The purpose of this experiment was to determine the effect of light intensity on the perception of color. The number of subjects used in the study was 10-15. The subjects were selected from the psychology department of the University of California, Los Angeles. The subjects were divided into two groups. The first group was the control group and the second group was the experimental group. The subjects in the control group were given a series of color tests. The subjects in the experimental group were given a series of color tests. The subjects in the experimental group were given a series of color tests. The subjects in the experimental group were given a series of color tests.

¹Source: *Psychology and Learning*, by J. W. B. Fiske, 1948, pp. 10-11. Source of Psychology, Teachers College, Columbia University, New York, 1948.

²See also p. 10.

not considered as contributing to any weakness of the experiment.

No attempt was made to equate the groups on the basis of home conditions, economic background, or nationality.

Evaluating the method.-- The improvement in composition ability was measured by computing the significance in the differences of means between the initial test and the final test. If the difference between the mean gains was at least three times the standard error, the gains were considered to be significant.

Since vocabulary growth is considered to be an important objective of the Workbook connected with this study, Thorndike's Word Book of Thirty Thousand Words¹ was used to measure the growth or loss in vocabulary. This investigator compared the number of words used in the levels 20-1 since these levels measure vocabulary growth from grade five to adulthood.²

The testing program.-- Before the Workbook was introduced in any classes, a preliminary composition test was administered to both the experimental and control groups. An opaque projector was used to project a picture of a camping scene used

¹Edward Thorndike and Irving Lorge, The Teacher's Word Book of Thirty Thousand Words, Bureau of Publications, Teachers College, Columbia University, New York, 1944.

²Op. Cit., p. XI

as an illustration in English at Your Service¹. This picture was carefully selected since it contained many details appealing to the five senses. The pupils were merely told to write a description of the picture they had viewed. Twenty minutes were allowed for the test. No test questions were submitted to the pupils since it was thought this guidance would affect the validity of the test.

After the exercises in the Workbook had been taught in the experimental classes, a final composition test was given to the control and experimental groups. In like manner, a picture of a scene at a beach which was used as an illustration in Putting English to Work² was projected on the screen by means of an opaque projector. The picture was especially applicable because of its sensory-appealing qualities. The pupils were asked to write a composition describing the scene they had viewed on the screen. Twenty minutes were allowed for the test. In the final test, it was hoped that a considerable improvement in descriptive ability and vocabulary growth would be apparent in the experimental groups.

The teaching plan for experimental classes.--- The Workbook was used as the basis for a unit of work in the experimental classes without interruption from other subject-matter elements. The lessons were taught in five forty-minute periods each week

¹Roy I. Johnson, Mary Agnella Gunn, and A. Laura McGregor, English at Your Service, Boston: Ginn and Company, 1947. p.16.

²Roy I. Johnson, Mata V. Bear, and Bess Goodykoontz, Putting English to Work, Boston: Ginn and Company, 1942. p. 163.

for four weeks. Every pupil in the experimental classes was provided with a copy.

One week before the experiment was started, the Pre-Test was given to all classes participating. The Final Test was administered a week after the instruction in the Workbook was completed.

Close cooperation existed between the two teachers teaching the Workbook in order to maintain as nearly as possible uniform instruction.

Teaching plan for control classes.-- No uniform plan was followed for teaching composition in the control classes. Each teacher continued to develop his unit of study in descriptive composition as in previous years. The two teachers used a period of four weeks for instruction in descriptive composition. The usual procedure was to discuss the structure of a descriptive composition, sensory-appealing details, and ways of building a vocabulary of vivid and specific adjectives. Topics are assigned with some consideration for the pupils' interests. Upon completing the assignment during class and at home, the pupils read their themes in class for constructive class criticism.

SCORING

This investigator was considerably puzzled while attempting to discover a method which would measure specific ideas and vocabulary growth rather than the many other possible measur-

able elements in English composition. The composition scales developed for measuring general aspects of English written expression were discarded because of the fact that this experiment required measurement of specific elements. It was decided that the evaluation of compositions as used by Winch¹ and Jones² would be the best method of measuring the concrete or general ideas and impressions expressed in the descriptions. This method is as follows:

- (1) One-half point of credit was given for each general idea expressed.
- (2) One point of credit was given for each concrete idea expressed.
- (3) Ten points of credit for an interpretation rather than an enumeration of details.

Measuring vocabulary growth.--All words were scored which named a concrete or general detail contributing to the description of the person, object, or scene under examination. All adverbs, nouns, adjectives, and action verbs contributing to the ideas were checked with the words appearing in levels 20 to 1 in the Thorndike Word Book of Thirty Thousand Words³. These levels contain words on levels from the fifth grade to adulthood.

LIMITATIONS OF THIS RESEARCH

Problem of the study.--An evaluation of a method for teaching the imaging process as a means of improving descriptive ability.

¹Winch, Op. Cit., p.237

²Jones, Op. Cit., pp. 50-1

³Thorndike, Op. Cit., p. XI

1. This study will evaluate a method for improving descriptive ability in written expression.

2. Interest in descriptive ability will be increased by stressing content rather than form.

3. This study will stimulate interest in description by developing ability and skill in recognizing and recording descriptive details.

4. A sense of unity of details leading to a concrete impression will be developed by this experiment.

5. This study will seek growth of vocabulary in vivid, sensory-appealing, descriptive words.

6. This study will appeal to the reasoning ability of the pupils while developing descriptive ability. While making this appeal, it will:

- a. Develop skill in observing details.
- b. Develop imagination in describing these observations.
- c. Increase skill in interpreting these observations.

7. Various conclusions to this study will be offered based upon observations and carefully interpreted statistical data gathered during the course of the experiment.

8. The evaluation of this method will be conducted in one junior high school in metropolitan Boston.

CHAPTER IV

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

SIGNIFICANCE OF DATA

CHAPTER IV

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

It is common to connect the word "significance" with the word "important". In fact, the word "significance" is often used to mean "important". However, in statistics, the word "significance" has a special meaning. It refers to the probability of a result occurring by chance. If the probability is small, the result is said to be "significant". This means that the result is unlikely to have occurred by chance and is therefore "important".

The word "significance" is also used to describe the importance of a result. A result that is "significant" is one that is important enough to warrant further investigation. For example, if a study finds that a new drug is more effective than an old one, the result is said to be "significant". This means that the difference between the two drugs is likely to be real and not just a coincidence.

There are two main types of significance: statistical significance and practical significance. Statistical significance is a technical term that refers to the probability of a result occurring by chance. Practical significance is a more general term that refers to the importance of a result in the real world. A result can be statistically significant but not practically significant. For example, a study might find that a new drug is more effective than an old one by a very small amount. This result might be statistically significant, but it might not be practically significant because the difference is too small to be of any real importance.

¹Charles S. Shors, *Applied Statistics in Psychology*, 2nd ed., McGraw-Hill, 1953.

CHAPTER IV

THEORY OF THE EARTH AND ITS HISTORY

CHAPTER IV

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

SIGNIFICANCE OF DATA

Significance of the difference of means.-- In attempting to judge the significance of the difference of means, this investigator has considered a difference as significant if the difference in means is three times the standard error.

The significance of differences between two or occasionally more measures of the same thing is frequently important. It arises in connection with such questions as whether or not one group of persons or pupils is really superior to another group, whether a single pupil or a group shows improvement from one time to another, whether per capita costs in one system are significantly greater than those in another, and many other similar questions. Sometimes it is desirable not merely to determine the significance of differences, but also to determine that of differences of differences. Odell¹ writes, "Perhaps the most common example of this arises in connection with educational experiments in which the gains made by two groups of pupils have been compared. The differences or gains between the first and second scores

¹Charles W. Odell, Statistical Method in Education, New York: D. Appleton Century Company, 1935.

of each group may be called the first differences, and the difference between the gain of one group and that of the other, the second difference."

According to Garret¹, "It is customary to take a $D/\sigma D$ of 3 as indicative of a significant difference (virtually certainty) since there is only about one chance in 1000 that a difference of 3σ will arise when the true difference is 0."

Significance of vocabulary growth.--- The growth in vocabulary was measured by obtaining from the Composition Pre-Test and the Composition Final Test of all groups the number of words used in the 20-1 levels of the Word Book of Thirty Thousand Words². Since the number of words found was so small, a statistical measurement was not profitable.

The control groups in both the eighth and ninth grades which received no special training in vocabulary remained practically constant while the experimental groups which were subjected to special training in vocabulary enrichment, made an important gain.

¹Henry E. Garret, Statistics in Psychology and Education, New York: Longmans Green and Company (Second Edition), 1941, p.213.

²Thorndike, Op. Cit., p. XI.

of each group may be called the first difference, and the difference between the gain of one group and that of the other, the second difference.

According to Garner¹, "It is unnecessary to take a D/D of 3 as indicative of a significant difference (statistically) since there is only about one chance in 1000 that a difference of 3 will arise when the true difference is 0."

Statistical significance of vocabulary growth. -- The growth in vocabulary was measured by obtaining from the Composition First-Test and the Composition Final Test of all groups the number of words used in the 50-1 levels of the First Book of English Language. Since the number of words found was so small, a statistical measurement was not practicable.

The control groups in both the eighth and ninth grades which received no special training in vocabulary remained practically constant while the experimental groups which were subjected to special training in vocabulary enrichment, made an important gain.

¹Henry E. Garner, Statistics in Psychology and Education, New York: Longmans Green and Company (Second Edition), 1941, p. 215.
²Thurstone, Op. Cit., p. 11.

The 20-1 level was used to judge the vocabulary growth since this level is suggested for pupils in grades five to twelve. Improvement in vocabulary growth is measured as the pupils use words in the smaller numbers of the 20-1 levels more frequently.

Table 12 and Table 13 show the increase or decrease obtained in all groups of the eighth and ninth grades.

TABLE I
ANALYSIS OF THE PERSONNEL OF THE CONTROL
AND EXPERIMENTAL GROUPS OF THE
EIGHTH AND NINTH GRADES

| | Eighth Grade | | Ninth Grade | | Totals |
|--------|--------------|------|-------------|------|--------|
| | Control | Exp. | Control | Exp. | |
| Boys | 14 | 14 | 12 | 12 | 52 |
| Girls | 14 | 14 | 12 | 12 | 52 |
| Totals | 28 | 28 | 24 | 24 | 104 |

Table I shows the number of boys and girls in the control and experimental groups of the eighth and ninth-grade classes.

TABLE II

DIFFERENCES OF THE MEANS OF THE
CHRONOLOGICAL AGES OF THE CONTROL AND EXPERIMENTAL GROUPS
OF THE EIGHTH GRADE

| Group | No. | Mean C.A. | S.E. Mean | S.D. | Diff M ₁ -M ₂ | S.E. Diff | C.R. |
|---------|-----|--------------|--------------|------|--|--------------|------|
| Exp. | 28 | 161.29 | 1.38 | 7.28 | 1.49 | 2.14 | .70 |
| Control | 28 | 162.78 | 1.64 | 8.69 | | | |

This table shows the chronological ages in months.

The critical ratio of .70 indicates that the difference between the means of the chronological ages of the two eighth-grade classes is not statistically significant.

TABLE III
DIFFERENCES OF THE MEANS OF THE CHRONOLOGICAL AGES
OF THE CONTROL AND EXPERIMENTAL GROUPS
OF THE NINTH GRADE

| Group | No. | Mean C.A. | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|--------------|--------------|------|---------------------|--------------|------|
| Exp. | 24 | 174.00 | 1.05 | 5.14 | .58 | 1.52 | .38 |
| Control | 24 | 174.58 | 1.10 | 5.39 | | | |

The scores of the chronological ages of the ninth grade in the above table are in months.

The critical ratio of .38 indicates that the difference between the means of the chronological ages of the two ninth-grade classes is not statistically significant.

TABLE IV
DIFFERENCES OF THE MEANS OF THE MENTAL AGES
OF THE CONTROL AND EXPERIMENTAL GROUPS
OF THE EIGHTH GRADE

| Group | No. | Mean M.A. | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|--------------|--------------|-------|---------------------|--------------|------|
| Exp. | 28 | 173.43 | 2.08 | 11.00 | 5.00 | 3.33 | 1.50 |
| Control | 28 | 168.43 | 2.61 | 13.81 | | | |

The scores of the mental ages of the eighth grade in the above tables are in months.

The critical ratio of 1.50 indicates that the difference between the means of the mental ages of the two eighth-grade groups is not statistically significant.

TABLE V
DIFFERENCES OF THE MEANS OF THE MENTAL AGES
OF THE CONTROL AND EXPERIMENTAL GROUPS
OF THE NINTH GRADE

| Group | No. | Mean M.A. | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|--------------|--------------|-------|---------------------|--------------|------|
| Exp. | 24 | 189.88 | 3.48 | 17.06 | 5.55 | 5.10 | 1.09 |
| Control | 24 | 184.33 | 3.73 | 18.27 | | | |

In the above table, the scores of the mental ages of the ninth grade are in months.

The critical ratio of 1.09 indicates that the difference between the means of the mental ages of the two ninth-grade groups is not statistically significant.

TABLE 7

DIFFERENCES OF THE MEANS OF THE MENTAL AGES
OF THE CONTROL AND EXPERIMENTAL GROUPS
OF THE NINTH GRADE

| Group: No. | Mean: S.D. | Diff: S.D. | Ratio: S.D. |
|-------------|---------------|--------------|-------------|
| Exp.: 24 | 187.00 : 1.48 | 17.00 : 2.10 | 1.09 |
| Control: 24 | 184.33 : 1.75 | 18.27 : 2.10 | 1.09 |

In the above table, the scores of the mental ages of the
first group are in parentheses.
The critical ratio of 1.09 indicates that the differences
between the means of the mental ages of the two ninth-grades
groups is not statistically significant.

TABLE VI
DIFFERENCES OF THE MEANS
OF THE CONTROL AND EXPERIMENTAL GROUPS OF THE EIGHTH GRADE
ON THE COMPOSITION PRE-TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 28 | 5.36 | .85 | 4.51 | .28 | 1.20 | .23 |
| Control | 28 | 5.08 | .84 | 4.42 | | | |

In the Pre-Test the critical ratio of .23 indicates the difference between the two groups of the eighth grade is not statistically significant. Since the Pre-Test was administered to both the Control and Experimental Groups, the critical ratio of .23 means that both groups had about the same descriptive ability at the beginning of the experiment.

TABLE VII

DIFFERENCES OF THE MEANS OF THE SCORES
OF THE CONTROL AND EXPERIMENTAL GROUPS OF THE NINTH GRADES
ON THE COMPOSITION PRE-TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 24 | 6.50 | 1.14 | 5.57 | .42 | 1.56 | .27 |
| Control | 24 | 6.08 | 1.06 | 5.18 | | | |

The critical ratio of .27 indicates that at the beginning of the experiment the difference in written descriptive ability between the Control and Experimental Groups of the ninth grade was not statistically significant. At the beginning of the experiment, both groups had about the same descriptive ability.

TABLE VIII

DIFFERENCES OF THE MEANS OF THE SCORES
OF THE CONTROL AND EXPERIMENTAL GROUPS OF THE EIGHTH GRADE
ON THE FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 28 | 16.72 | 1.30 | 6.90 | 10.80 | 1.60 | 6.75 |
| Control | 28 | 5.92 | .93 | 4.94 | | | |

In contrast to the results given in TABLE VI, TABLE VIII indicates that the difference between the Control and Experimental Groups of the eighth grade in the Final Test is statistically significant because of the critical ratio of 6.75.

The Experimental Group which used Ready's Workbook received a mean score of 16.72 which was 10.80 points higher than the mean score of 5.92 of the Control Group.

TABLE IX

DIFFERENCES OF THE MEANS OF THE SCORES
OF THE CONTROL AND EXPERIMENTAL GROUPS OF THE NINTH GRADE
ON THE COMPOSITION FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp | 24 | 18.16 | 1.73 | 8.49 | 10.66 | 2.09 | 5.10 |
| Control | 24 | 7.50 | 1.17 | 5.72 | | | |

As contrasted with the low critical ratio of .27 in TABLE VII received by the Control and Experimental Groups of grade nine on the Pre-Test, TABLE IX indicates a statistically significant difference in written descriptive ability as evidenced by the critical ratio of 5.10 on the Final Test. The Experimental Group achieved a mean score of 18.16 which was 10.66 points higher than the mean score of 7.50 which was obtained by the Control Group.

TABLE X
DIFFERENCES OF THE MEANS OF THE CONTROL GROUP
OF THE EIGHTH GRADE ON THE COMPOSITION PRE-TEST
AND COMPOSITION FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 28 | 5.08 | .84 | 4.42 | .84 | 1.25 | .67 |
| Control | 28 | 5.92 | .93 | 4.94 | | | |

The low critical ratio of .67 for the Control Group of the eighth grade indicates that they improved only slightly in written descriptive ability between the Pre-Test and the Final Test.

TABLE XI
DIFFERENCES OF THE MEANS OF THE EXPERIMENTAL GROUP
OF THE EIGHTH GRADE ON THE COMPOSITION PRE-TEST
AND THE COMPOSITION FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 28 | 5.36 | .85 | 4.51 | 11.36 | 1.55 | 7.33 |
| Control | 28 | 16.72 | 1.30 | 6.90 | | | |

The scores of the Experimental Group of the Eighth Grade show a significant difference between achievement on the Pre-Test and on the Final Test. The critical ratio of 7.33 is statistically significant and may be attributed to the fact that the Experimental Group used Ready's Workbook for the specific purpose of developing greater ability in descriptive writing.

TABLE XII
DIFFERENCES OF THE MEANS OF THE CONTROL GROUP OF
THE NINTH GRADE ON THE COMPOSITION PRE-TEST AND
FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.E. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 24 | 6.08 | 1.06 | 5.18 | 1.42 | 1.58 | .90 |
| Control | 24 | 7.50 | 1.17 | 5.72 | | | |

The low critical ratio of .90 which is statistically insignificant, indicates that the Control Group of the ninth grade improved only slightly in descriptive ability.

TABLE XII

MEAN VALUES OF THE MEAN OF THE CRITICAL RATIO OF
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CRACKED

| Group No. | Mean | Mean | Mean | Mean | Mean | Mean | Mean |
|-----------|------|------|------|------|------|------|------|
| 1 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 2 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 3 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 4 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 5 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 6 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 7 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 8 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 9 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| 10 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |

The low critical ratio of .70 which is practically equal
to the critical ratio of the control group of the steel grade
indicates that the critical ratio of the steel grade
is not significantly different from the critical ratio of the
control group. The critical ratio of the steel grade is
not significantly different from the critical ratio of the
control group. The critical ratio of the steel grade is
not significantly different from the critical ratio of the
control group.

TABLE XIII

DIFFERENCES OF THE MEANS OF THE EXPERIMENTAL GROUP
OF THE NINTH GRADE ON THE COMPOSITION PRE-TEST
AND COMPOSITION FINAL TEST

| Group | No. | Mean Score | S.E. Mean | S.D. | Diff $M_1 - M_2$ | S.D. Diff | C.R. |
|---------|-----|---------------|--------------|------|---------------------|--------------|------|
| Exp. | 24 | 6.50 | 1.14 | 5.57 | 11.66 | 2.07 | 5.63 |
| Control | 24 | 18.16 | 1.73 | 8.49 | | | |

The scores of the Experimental Group of the ninth grade show a significant difference between achievement on the Pre-Test and on the Final Test. The critical ratio of 5.63 is statistically significant. Since this group used Ready's Workbook, a large part of the increase may be attributed to the specific exercises designed to improve descriptive ability.

TABLE XIV

NUMBER OF WORDS USED IN THE CONTROL AND EXPERIMENTAL GROUPS
OF THE EIGHTH GRADE IN THE COMPOSITION PRE-TEST AND
COMPOSITION FINAL TEST IN LEVELS 20-1 AS MEASURED
BY THE THORNDIKE WORD LIST

| | Pre-Test | Final Test |
|--------------|----------|------------|
| Control | 10 | 11 |
| Experimental | 12 | 90 |

The number of words used by the Control Group in the Final Test shows an increase over the Pre-Test of only one word. The Experimental Group used a very significant number of new words indicating the great improvement in word choice resulting from specific vocabulary training. The Pre-Test indicates a difference of only two words between the two groups. This difference was increased to 79 words in the Final Test.

TABLE XV

NUMBER OF WORDS USED IN THE CONTROL AND EXPERIMENTAL GROUPS
OF THE NINTH GRADE IN THE COMPOSITION PRE-TEST AND FINAL
TEST IN LEVELS 20-1 AS MEASURED BY THE THORNDIKE WORD LIST

| | Pre-Test | Final Test |
|--------------|----------|------------|
| Control | 21 | 18 |
| Experimental | 24 | 107 |

In the above table, the figures indicate a loss of three words in the Control Group. The Experimental Group succeeded in increasing remarkably the number of words used in the tests. The Pre-Test indicates a difference of only three words between the two groups. This difference was increased to 89 words in the Final Test.

TABLE IV

NUMBER OF WORDS USED IN THE CONTROL AND EXPERIMENTAL GROUPS
OF THE NINTH GRADE IN THE COMPOSITION PRE-TEST AND FINAL
TEST IN LEXICAL SC-1 AS MEASURED BY THE FREQUENCY WORD TEST

| Final Test | Pre-Test | |
|------------|----------|--------------|
| 10 | 21 | Control |
| 107 | 24 | Experimental |

In the above table, the figures indicate a loss of words
again in the control group. The experimental group succeeded
in increasing respectively the number of words used in the tests.
The Pre-Test indicates a difference of only three words between
the two groups. This difference was increased to 27 words in
the final test.

CHAPTER IV

EXPERIMENTAL DESIGN AND PROCEDURE

GENERAL SUMMARY

Summary.—This study was conducted at the Springfield Junior High School, Revere, Massachusetts, in the eighth-grade class. The purpose of this study was to measure the relationship between achievement in algebra and vocabulary. **CHAPTER V** and vocabulary between a group using Lindy's Workbook and a group using a text description and an expert of vocabulary in mathematics.

GENERAL SUMMARY AND CONCLUSIONS

The third-grade mathematics test was given to all classes to obtain the highest mathematics grade and the lowest mathematics grade. The classes were then divided into groups according to their age or skill as determined by the

Vocabulary groups of low and high were determined by comparing the scores given in the vocabulary test with the scores in the mathematics test. In the mathematics test the scores were given in the mathematics test.

In the experimental groups, the scores of the mathematics test were given in the mathematics test and the scores of the vocabulary test were given in the vocabulary test. In the control groups, the scores of the mathematics test were given in the mathematics test and the scores of the vocabulary test were given in the vocabulary test.

CHAPTER V

GENERAL SUMMARY AND CONCLUSIONS

GENERAL SUMMARY

Summary.-- This study was conducted at the Garfield Junior High School, Revere, Massachusetts, in two eighth-grade classes. The purpose of this study was to measure the difference in achievement in descriptive ability and vocabulary growth between a group using Ready's Workbook and a group being taught description and enrichment of vocabulary by traditional methods.

The Otis Quick-Scoring Mental Ability Test was given to all classes to obtain two equated eighth-grade groups and two equated ninth-grade groups. The classes were made equal by grade according to mental age as well as chronological age.

Vocabulary growth or loss was measured by comparing the words used in the Pre-Test and Final Test with the words in levels 20-1 in Thorndike's Word Book of Thirty Thousand Words.¹

In the experimental groups, the lessons of the Workbook were taught in five forty-minute periods each week for four weeks. In the control groups, each teacher was allowed to develop his or her unit of study in descriptive writing as in previous years. Each teacher devoted a period of four weeks

¹Thorndike, Op. Cit., p. XI

GENERAL THEORY AND CONCLUSIONS

GENERAL THEORY

Summary. -- This study was conducted at the Central Junior High School, Haver, Massachusetts, in the eighth-grade class. The purpose of this study was to determine the difference in achievement in descriptive ability and vocabulary growth between a group using Lindbergh's method and a group using taught description and enrichment of vocabulary by traditional methods.

And this Lindbergh method which Lindbergh has given to all classes to describe the various objects, people and the objects which are given. The classes were each given by Lindbergh's method as well as an alphabetical one. Vocabulary growth in Lindbergh's method was compared by comparing the words used in the Lindbergh method with the words in Lindbergh's method. Lindbergh's method of Lindbergh's method. In the experimental group, the lesson of the Lindbergh's method is Lindbergh's method which was used for two weeks. In the control group, each student was allowed to develop his or her own method of descriptive writing as he or she wished. Lindbergh's method is a method of Lindbergh's method.

to teaching description. The two teachers participating in the experiment were each given the responsibility of teaching a control class and an experimental class.

At the beginning of the experiment, a Pre-Test was given to the four classes in order to measure their descriptive ability before any specific teaching was started. At the end of the experiment, a Final Test was administered to the four classes. An objective technique was used for marking the tests. This technique is explained fully in Chapter III, Page 36. After the Final Test, the gains were computed by analyzing the differences in mean gains between the two sets of classes on the two tests.

Statistical results.--

1. At the beginning of the experiment, no significant difference was discovered in descriptive ability between the control and experimental groups of either the eighth or the ninth grade.

2. No significant difference was obtained by the control groups of either the eighth or the ninth grade after measuring the achievement evidenced by the scores of the Pre-Test and the Final Test.

3. A significant difference in means was found between the scores of the Pre-Test and the Final Test in the experimental groups of both the eighth and the ninth grade.

4. A significant difference in means was found between the control and experimental groups of both the eighth and

ninth grade in the Final Test.

5. After measuring vocabulary growth, this investigator discovered that the control group of the eighth grade showed an increase of one word while the experimental group of the same grade showed a growth of 78 words.

6. Measurement of vocabulary growth in the two ninth-grade classes showed a loss of three words for the control group; the experimental group showed an increase or gain of 83 words.

Conclusions.---Since the results of this experiment indicate that Ready's Workbook is highly successful in improving descriptive ability, teachers might well consider the use of this objective method of teaching descriptive writing in their own classes. On the basis of this study, the teacher of English may feel more confident concerning the effectiveness of this Workbook in attaining the improvement in descriptive ability as claimed by Ready¹. The statistical data in Chapter IV indicate that the new interest in choice of words and increase in effort to create interesting descriptions are the result of specific workbook exercises. These same exercises of high interest value motivate study and thus produce better results than traditional topical assignments in written expression.

This experiment also produced a significant growth in vocabulary in classes which used Ready's Workbook. As a result

¹Ibid p.2

of this improvement, the Workbook should be considered an objective method for developing vocabulary.

Educational implications.--

1. Instead of being the regimented expression of thought produced by topical assignments, written descriptive compositions should be the free expression of thought resulting from the stimulation of an objective method.

2. An objective method of teaching composition similar to the one used in this experiment might be adapted to produce achievement in other areas of composition.

3. The objective means of scoring used in this experiment might aid teachers of composition in marking for achievement of specific composition goals rather than the usual general mark which measures nothing in particular.

4. The objective means of securing vocabulary growth in descriptive writing used in this study might well be adapted for use in securing an increase in vocabulary skill in other forms of written expression.

POSSIBILITIES FOR FURTHER RESEARCH

Problems.--

1. What improvements can be made in objective methods of obtaining emphasis on the thought content of composition?

2. Studies to experiment with the predictive value of intelligence tests in the area of descriptive compositions.

3. Development of better objective methods for measuring achievement in written expression.

of this subject, the student should be considered as an
active member of the class.

Objectives of the course

1. The student should be able to understand the
importance of the subject, and should be able to
apply the principles of the subject to the solution of
the problems of the subject.

2. The student should be able to understand the
importance of the subject, and should be able to
apply the principles of the subject to the solution of
the problems of the subject.

3. The student should be able to understand the
importance of the subject, and should be able to
apply the principles of the subject to the solution of
the problems of the subject.

4. The student should be able to understand the
importance of the subject, and should be able to
apply the principles of the subject to the solution of
the problems of the subject.

Objectives of the course

Objectives of the course

1. The student should be able to understand the
importance of the subject, and should be able to
apply the principles of the subject to the solution of
the problems of the subject.

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1. General

1. General - This section contains information on the general situation of the country, including the political, economic, and social conditions.

2. Political - This section contains information on the political situation of the country, including the government, the constitution, and the political parties.

3. Economic - This section contains information on the economic situation of the country, including the economy, the industry, and the commerce.

4. Social - This section contains information on the social situation of the country, including the population, the education, and the health.

5. Culture - This section contains information on the cultural situation of the country, including the arts, the literature, and the sports.

6. Environment - This section contains information on the environmental situation of the country, including the natural resources, the environment, and the climate.

7. Transportation - This section contains information on the transportation situation of the country, including the roads, the railways, and the air transport.

8. Communication - This section contains information on the communication situation of the country, including the telegraph, the telephone, and the radio.

9. Science and Technology - This section contains information on the scientific and technological situation of the country, including the research, the development, and the application.

10. International Relations - This section contains information on the international relations of the country, including the foreign policy, the diplomacy, and the international organizations.

11. Conclusion - This section contains the conclusion of the report, summarizing the main findings and recommendations.

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TABLE XVI

RAY SCORES FOR EIGHTH-GRADE CLASSES

| Experimental | | | | Control | | | |
|--------------|-----|------|------|---------|-----|------|------|
| Name | Sex | S.A. | M.A. | Name | Sex | S.A. | M.A. |
| AB | M | 177 | 176 | BO | F | 156 | 163 |
| AD | M | 177 | 177 | BS | M | 172 | 166 |
| AE | F | 174 | 176 | BT | F | 173 | 170 |
| AF | F | 169 | 171 | BU | M | 173 | 174 |
| AG | F | 167 | 166 | BV | M | 175 | 164 |
| AH | M | 165 | 162 | BW | M | 168 | 161 |
| AI | M | 165 | 175 | BX | M | 167 | 166 |
| AJ | F | 163 | 160 | BY | F | 167 | 160 |
| AK | F | 164 | 159 | BZ | F | 165 | 159 |
| AL | F | 164 | 170 | CA | M | 164 | 170 |
| AM | M | 163 | 168 | CB | F | 164 | 168 |
| AN | F | 163 | 166 | CC | F | 164 | 161 |
| AO | M | 161 | 162 | CD | F | 163 | 162 |
| AP | F | 163 | 174 | CE | F | 163 | 174 |
| AQ | M | 160 | 167 | CF | F | 162 | 164 |
| AR | F | 160 | 164 | CG | M | 161 | 164 |
| AS | F | 159 | 174 | CH | M | 161 | 174 |
| AT | F | 160 | 170 | CI | F | 159 | 170 |
| AV | F | 160 | 176 | CJ | F | 159 | 171 |
| AW | M | 160 | 166 | CK | M | 160 | 166 |
| AX | M | 157 | 172 | CL | M | 159 | 172 |
| AY | M | 157 | 164 | CM | M | 157 | 161 |
| AZ | M | 155 | 170 | CN | F | 155 | 170 |
| BA | F | 153 | 162 | CO | M | 153 | 162 |
| BB | F | 154 | 167 | CP | M | 152 | 167 |
| BC | M | 152 | 170 | CQ | M | 152 | 170 |
| BD | M | 151 | 174 | CR | F | 149 | 174 |
| BE | M | 150 | 164 | CS | M | 145 | 164 |

APPENDIX

TABLE XVI

| RAW SCORES FOR EIGHTH-GRADE CLASSES | | | | | | | |
|-------------------------------------|-----|------|------|---------|-----|------|------|
| Experimental | | | | Control | | | |
| Names | Sex | C.A. | M.A. | Names | Sex | C.A. | M.A. |
| MM | M | 177 | 176 | DR | F | 186 | 161 |
| JB | M | 177 | 159 | FS | M | 179 | 159 |
| LJ | F | 174 | 178 | JH | F | 179 | 178 |
| CB | F | 169 | 176 | EA | M | 175 | 176 |
| EB | F | 167 | 164 | JS | M | 173 | 164 |
| AA | M | 166 | 192 | CB | M | 168 | 192 |
| AD | M | 165 | 156 | JB | M | 167 | 156 |
| BL | F | 165 | 180 | RR | F | 167 | 180 |
| LS | F | 164 | 159 | HS | F | 165 | 159 |
| RW | F | 164 | 170 | WC | M | 164 | 170 |
| RC | M | 163 | 188 | KF | F | 164 | 188 |
| MR | F | 163 | 186 | JS | F | 164 | 186 |
| RY | M | 161 | 182 | TG | F | 163 | 182 |
| MW | F | 160 | 174 | IM | F | 163 | 174 |
| JM | M | 160 | 167 | DT | F | 162 | 167 |
| ME | F | 160 | 164 | RA | M | 161 | 164 |
| JA | F | 159 | 176 | VG | F | 161 | 176 |
| MC | F | 158 | 170 | RP | F | 159 | 170 |
| HG | F | 158 | 176 | BT | F | 159 | 176 |
| WK | M | 158 | 156 | WS | M | 158 | 156 |
| RK | M | 157 | 172 | RS | M | 158 | 172 |
| RG | M | 157 | 164 | EP | M | 157 | 164 |
| JB | M | 155 | 178 | AN | F | 155 | 178 |
| LN | F | 155 | 202 | LK | M | 153 | 202 |
| MS | F | 154 | 167 | DC | M | 152 | 167 |
| JD | M | 152 | 170 | LR | M | 152 | 170 |
| RG | M | 151 | 174 | RG | F | 149 | 174 |
| LC | M | 150 | 184 | PN | M | 148 | 184 |

TABLE XVI

DATA OBTAINED FOR KINETIC-CHARGE CLASSIFICATION

| Experimental | | Control | |
|--------------|------|---------|------|
| Sample | Time | Sample | Time |
| 10 | 1.00 | 10 | 1.00 |
| 11 | 1.00 | 11 | 1.00 |
| 12 | 1.00 | 12 | 1.00 |
| 13 | 1.00 | 13 | 1.00 |
| 14 | 1.00 | 14 | 1.00 |
| 15 | 1.00 | 15 | 1.00 |
| 16 | 1.00 | 16 | 1.00 |
| 17 | 1.00 | 17 | 1.00 |
| 18 | 1.00 | 18 | 1.00 |
| 19 | 1.00 | 19 | 1.00 |
| 20 | 1.00 | 20 | 1.00 |
| 21 | 1.00 | 21 | 1.00 |
| 22 | 1.00 | 22 | 1.00 |
| 23 | 1.00 | 23 | 1.00 |
| 24 | 1.00 | 24 | 1.00 |
| 25 | 1.00 | 25 | 1.00 |
| 26 | 1.00 | 26 | 1.00 |
| 27 | 1.00 | 27 | 1.00 |
| 28 | 1.00 | 28 | 1.00 |
| 29 | 1.00 | 29 | 1.00 |
| 30 | 1.00 | 30 | 1.00 |
| 31 | 1.00 | 31 | 1.00 |
| 32 | 1.00 | 32 | 1.00 |
| 33 | 1.00 | 33 | 1.00 |
| 34 | 1.00 | 34 | 1.00 |
| 35 | 1.00 | 35 | 1.00 |
| 36 | 1.00 | 36 | 1.00 |
| 37 | 1.00 | 37 | 1.00 |
| 38 | 1.00 | 38 | 1.00 |
| 39 | 1.00 | 39 | 1.00 |
| 40 | 1.00 | 40 | 1.00 |
| 41 | 1.00 | 41 | 1.00 |
| 42 | 1.00 | 42 | 1.00 |
| 43 | 1.00 | 43 | 1.00 |
| 44 | 1.00 | 44 | 1.00 |
| 45 | 1.00 | 45 | 1.00 |
| 46 | 1.00 | 46 | 1.00 |
| 47 | 1.00 | 47 | 1.00 |
| 48 | 1.00 | 48 | 1.00 |
| 49 | 1.00 | 49 | 1.00 |
| 50 | 1.00 | 50 | 1.00 |
| 51 | 1.00 | 51 | 1.00 |
| 52 | 1.00 | 52 | 1.00 |
| 53 | 1.00 | 53 | 1.00 |
| 54 | 1.00 | 54 | 1.00 |
| 55 | 1.00 | 55 | 1.00 |
| 56 | 1.00 | 56 | 1.00 |
| 57 | 1.00 | 57 | 1.00 |
| 58 | 1.00 | 58 | 1.00 |
| 59 | 1.00 | 59 | 1.00 |
| 60 | 1.00 | 60 | 1.00 |
| 61 | 1.00 | 61 | 1.00 |
| 62 | 1.00 | 62 | 1.00 |
| 63 | 1.00 | 63 | 1.00 |
| 64 | 1.00 | 64 | 1.00 |
| 65 | 1.00 | 65 | 1.00 |
| 66 | 1.00 | 66 | 1.00 |
| 67 | 1.00 | 67 | 1.00 |
| 68 | 1.00 | 68 | 1.00 |
| 69 | 1.00 | 69 | 1.00 |
| 70 | 1.00 | 70 | 1.00 |
| 71 | 1.00 | 71 | 1.00 |
| 72 | 1.00 | 72 | 1.00 |
| 73 | 1.00 | 73 | 1.00 |
| 74 | 1.00 | 74 | 1.00 |
| 75 | 1.00 | 75 | 1.00 |
| 76 | 1.00 | 76 | 1.00 |
| 77 | 1.00 | 77 | 1.00 |
| 78 | 1.00 | 78 | 1.00 |
| 79 | 1.00 | 79 | 1.00 |
| 80 | 1.00 | 80 | 1.00 |
| 81 | 1.00 | 81 | 1.00 |
| 82 | 1.00 | 82 | 1.00 |
| 83 | 1.00 | 83 | 1.00 |
| 84 | 1.00 | 84 | 1.00 |
| 85 | 1.00 | 85 | 1.00 |
| 86 | 1.00 | 86 | 1.00 |
| 87 | 1.00 | 87 | 1.00 |
| 88 | 1.00 | 88 | 1.00 |
| 89 | 1.00 | 89 | 1.00 |
| 90 | 1.00 | 90 | 1.00 |
| 91 | 1.00 | 91 | 1.00 |
| 92 | 1.00 | 92 | 1.00 |
| 93 | 1.00 | 93 | 1.00 |
| 94 | 1.00 | 94 | 1.00 |
| 95 | 1.00 | 95 | 1.00 |
| 96 | 1.00 | 96 | 1.00 |
| 97 | 1.00 | 97 | 1.00 |
| 98 | 1.00 | 98 | 1.00 |
| 99 | 1.00 | 99 | 1.00 |
| 100 | 1.00 | 100 | 1.00 |

TABLE XVII

| RAW SCORES FOR NINTH-GRADE CLASSES | | | | | | | |
|------------------------------------|-----|------|------|---------|-----|------|------|
| Experimental | | | | Control | | | |
| Names | Sex | C.A. | M.A. | Names | Sex | C.A. | M.A. |
| BA | M | 164 | 190 | SA | F | 169 | 170 |
| SA | F | 171 | 154 | MB | F | 180 | 176 |
| MB | M | 168 | 190 | PB | F | 168 | 159 |
| GC | M | | 206 | EB | F | 174 | 176 |
| GC | F | | 176 | FB | M | 183 | 200 |
| NC | F | 171 | 170 | BB | F | 176 | 161 |
| JD | F | 168 | 206 | MF | M | 171 | 204 |
| RE | M | 168 | 202 | LG | F | 169 | 194 |
| JG | F | 176 | 200 | SG | M | 175 | 192 |
| BH | M | 179 | 144 | DG | M | 178 | 208 |
| SH | M | 175 | 176 | AG | M | 176 | 176 |
| SH | F | | 204 | AH | M | 183 | 192 |
| LK | M | 170 | 216 | PI | F | 165 | 176 |
| BK | F | 173 | 188 | WL | M | 169 | 194 |
| SP | F | | 194 | RL | M | 178 | 180 |
| BS | F | 172 | 194 | BL | M | 169 | 216 |
| RS | F | 171 | 180 | LL | M | 178 | 204 |
| JS | M | | 196 | JM | F | 176 | 164 |
| MS | F | | 186 | GM | M | 176 | 192 |
| AT | M | 169 | 194 | SM | M | 172 | 188 |
| VW | F | 174 | 174 | MP | F | 179 | 212 |
| AW | M | 170 | 214 | IR | F | 166 | 147 |
| MW | M | | 190 | DS | F | 185 | 161 |
| GW | M | 180 | 206 | IT | F | 176 | 186 |

TABLE XVIII

| COMPOSITION SCORES IN THE EIGHTH-GRADE CLASSES | | | | | | | |
|--|-----|------|------|---------|-----|------|------|
| Experimental | | | | Control | | | |
| Names | Sex | P.T. | F.T. | Names | Sex | P.T. | F.T. |
| MM | M | 3.5 | 18.5 | DR | F | 4.5 | 6 |
| JB | M | 2 | 21 | FS | M | 11 | 12 |
| LJ | F | 4.5 | 15.5 | JH | F | 7.5 | 8 |
| CB | F | 6.5 | 23 | EA | M | 2 | 2 |
| EB | F | 3 | 18 | JS | M | 5 | 7 |
| AA | M | 12.5 | 17.5 | CB | M | 14 | 15 |
| AD | M | 1.5 | 22 | JB | M | 3 | 5 |
| BL | F | 4 | 20.5 | RR | F | 1.5 | 3.5 |
| LS | F | 2.5 | 11 | HS | F | 4 | 1.5 |
| RW | F | 4.5 | 25 | WC | M | 7.5 | 3 |
| RC | M | 1 | 9.5 | KF | F | .5 | 1 |
| MR | F | 8 | 16.5 | JS | F | 8 | 9.5 |
| RY | M | 5.5 | 23 | TG | F | 5.5 | 3 |
| MW | F | 7.5 | 10 | IM | F | 2 | 8.5 |
| JM | M | 10 | 19.5 | DT | F | 1.5 | 3 |
| ME | F | 7 | 14 | RA | M | 5 | 2.5 |
| JA | F | 14 | 12.5 | VG | F | 9 | 10 |
| MC | F | 3.5 | 9.5 | RP | F | 1 | 1 |
| HG | F | 5.5 | 14.5 | BT | F | 3 | 4 |
| WK | M | 2 | 21 | WS | M | 5 | 2.5 |
| RK | M | 1.5 | 7.5 | RS | M | 7.5 | 9 |
| RG | M | 5 | 9.5 | EP | M | 2.5 | 10.5 |
| JB | M | 3.5 | 11 | AN | F | 8 | 8.5 |
| LN | F | 4.5 | 15.5 | LK | M | 3 | 7 |
| MS | F | 4.5 | 18.5 | DC | M | 4.5 | 9.5 |
| JD | M | 1.5 | 22.5 | LR | M | 2 | 6.5 |
| RG | M | 2 | 17 | RG | F | 1.5 | 4 |
| LC | M | 8 | 26.5 | PN | M | 5.5 | 11.5 |

TABLE XIX

| COMPOSITION SCORES IN THE NINTH-GRADE CLASSES | | | | | | | |
|---|-----|------|------|---------|-----|------|------|
| Experimental | | | | Control | | | |
| Names | Sex | P.T. | F.T. | Name | Sex | P.T. | F.T. |
| BA | M | 5.5 | 26.5 | SA | F | 1.5 | 4.5 |
| SA | F | .5 | 12 | MB | F | 3 | 1.5 |
| MB | M | 3.5 | 9.5 | PB | F | 2.5 | 2.5 |
| GC | M | 2 | 22.5 | EB | F | 5 | 8.5 |
| GC | F | 5 | 18 | FB | M | 8.5 | 10 |
| NC | F | 2.5 | 23.5 | BB | F | 2.5 | 4 |
| JD | F | 1.5 | 24.5 | MF | M | 4 | 9.5 |
| RE | M | 9.5 | 10.5 | LG | F | 3.5 | 12.5 |
| JG | F | 5.5 | 25.5 | SG | M | 1.5 | 7.5 |
| BH | M | 4 | 19 | DG | M | .5 | 2 |
| SH | M | 11.5 | 26.5 | AG | M | 11.5 | 3.5 |
| SH | F | 8 | 19.5 | AH | M | 9 | 10 |
| LK | M | 7.5 | 8 | PI | F | 6.5 | 11.5 |
| BK | F | 13.5 | 10.5 | WL | M | 7.5 | 1.5 |
| SP | F | 6.5 | 23.5 | RL | M | 4 | 8.5 |
| BS | F | 3.5 | 8.5 | BL | M | 1.5 | 5.5 |
| RS | F | 9.5 | 18 | LL | M | 12 | 2 |
| JS | M | 11.5 | 9.5 | JM | F | 8.5 | 16 |
| MS | F | 2.5 | 26 | GM | M | 14.5 | 15 |
| AT | M | 12 | 22.5 | SM | M | 6 | 3.5 |
| VW | F | 15 | 13.5 | MP | F | 11.5 | 13.5 |
| AW | M | 2.5 | 24.5 | IR | F | 9.5 | 4.5 |
| MW | M | 1.5 | 19 | DS | F | 2.5 | 7.5 |
| GW | M | 8.5 | 21.5 | IT | F | 7.5 | 9 |

TABLE XII

Comparison of the results of the two methods of determining the rate of reaction

| Experimental | | | | Calculated | | | |
|--------------|--------|--------------------------|--------------------------|------------|--------|--------------------------|--------------------------|
| Time, sec. | T, °C. | Rate, sec. ⁻¹ | Rate, sec. ⁻¹ | Time, sec. | T, °C. | Rate, sec. ⁻¹ | Rate, sec. ⁻¹ |
| 0.00 | 25.0 | 0.000 | 0.000 | 0.00 | 25.0 | 0.000 | 0.000 |
| 0.10 | 25.0 | 0.001 | 0.001 | 0.10 | 25.0 | 0.001 | 0.001 |
| 0.20 | 25.0 | 0.002 | 0.002 | 0.20 | 25.0 | 0.002 | 0.002 |
| 0.30 | 25.0 | 0.003 | 0.003 | 0.30 | 25.0 | 0.003 | 0.003 |
| 0.40 | 25.0 | 0.004 | 0.004 | 0.40 | 25.0 | 0.004 | 0.004 |
| 0.50 | 25.0 | 0.005 | 0.005 | 0.50 | 25.0 | 0.005 | 0.005 |
| 0.60 | 25.0 | 0.006 | 0.006 | 0.60 | 25.0 | 0.006 | 0.006 |
| 0.70 | 25.0 | 0.007 | 0.007 | 0.70 | 25.0 | 0.007 | 0.007 |
| 0.80 | 25.0 | 0.008 | 0.008 | 0.80 | 25.0 | 0.008 | 0.008 |
| 0.90 | 25.0 | 0.009 | 0.009 | 0.90 | 25.0 | 0.009 | 0.009 |
| 1.00 | 25.0 | 0.010 | 0.010 | 1.00 | 25.0 | 0.010 | 0.010 |
| 1.10 | 25.0 | 0.011 | 0.011 | 1.10 | 25.0 | 0.011 | 0.011 |
| 1.20 | 25.0 | 0.012 | 0.012 | 1.20 | 25.0 | 0.012 | 0.012 |
| 1.30 | 25.0 | 0.013 | 0.013 | 1.30 | 25.0 | 0.013 | 0.013 |
| 1.40 | 25.0 | 0.014 | 0.014 | 1.40 | 25.0 | 0.014 | 0.014 |
| 1.50 | 25.0 | 0.015 | 0.015 | 1.50 | 25.0 | 0.015 | 0.015 |
| 1.60 | 25.0 | 0.016 | 0.016 | 1.60 | 25.0 | 0.016 | 0.016 |
| 1.70 | 25.0 | 0.017 | 0.017 | 1.70 | 25.0 | 0.017 | 0.017 |
| 1.80 | 25.0 | 0.018 | 0.018 | 1.80 | 25.0 | 0.018 | 0.018 |
| 1.90 | 25.0 | 0.019 | 0.019 | 1.90 | 25.0 | 0.019 | 0.019 |
| 2.00 | 25.0 | 0.020 | 0.020 | 2.00 | 25.0 | 0.020 | 0.020 |
| 2.10 | 25.0 | 0.021 | 0.021 | 2.10 | 25.0 | 0.021 | 0.021 |
| 2.20 | 25.0 | 0.022 | 0.022 | 2.20 | 25.0 | 0.022 | 0.022 |
| 2.30 | 25.0 | 0.023 | 0.023 | 2.30 | 25.0 | 0.023 | 0.023 |
| 2.40 | 25.0 | 0.024 | 0.024 | 2.40 | 25.0 | 0.024 | 0.024 |
| 2.50 | 25.0 | 0.025 | 0.025 | 2.50 | 25.0 | 0.025 | 0.025 |
| 2.60 | 25.0 | 0.026 | 0.026 | 2.60 | 25.0 | 0.026 | 0.026 |
| 2.70 | 25.0 | 0.027 | 0.027 | 2.70 | 25.0 | 0.027 | 0.027 |
| 2.80 | 25.0 | 0.028 | 0.028 | 2.80 | 25.0 | 0.028 | 0.028 |
| 2.90 | 25.0 | 0.029 | 0.029 | 2.90 | 25.0 | 0.029 | 0.029 |
| 3.00 | 25.0 | 0.030 | 0.030 | 3.00 | 25.0 | 0.030 | 0.030 |
| 3.10 | 25.0 | 0.031 | 0.031 | 3.10 | 25.0 | 0.031 | 0.031 |
| 3.20 | 25.0 | 0.032 | 0.032 | 3.20 | 25.0 | 0.032 | 0.032 |
| 3.30 | 25.0 | 0.033 | 0.033 | 3.30 | 25.0 | 0.033 | 0.033 |
| 3.40 | 25.0 | 0.034 | 0.034 | 3.40 | 25.0 | 0.034 | 0.034 |
| 3.50 | 25.0 | 0.035 | 0.035 | 3.50 | 25.0 | 0.035 | 0.035 |
| 3.60 | 25.0 | 0.036 | 0.036 | 3.60 | 25.0 | 0.036 | 0.036 |
| 3.70 | 25.0 | 0.037 | 0.037 | 3.70 | 25.0 | 0.037 | 0.037 |
| 3.80 | 25.0 | 0.038 | 0.038 | 3.80 | 25.0 | 0.038 | 0.038 |
| 3.90 | 25.0 | 0.039 | 0.039 | 3.90 | 25.0 | 0.039 | 0.039 |
| 4.00 | 25.0 | 0.040 | 0.040 | 4.00 | 25.0 | 0.040 | 0.040 |
| 4.10 | 25.0 | 0.041 | 0.041 | 4.10 | 25.0 | 0.041 | 0.041 |
| 4.20 | 25.0 | 0.042 | 0.042 | 4.20 | 25.0 | 0.042 | 0.042 |
| 4.30 | 25.0 | 0.043 | 0.043 | 4.30 | 25.0 | 0.043 | 0.043 |
| 4.40 | 25.0 | 0.044 | 0.044 | 4.40 | 25.0 | 0.044 | 0.044 |
| 4.50 | 25.0 | 0.045 | 0.045 | 4.50 | 25.0 | 0.045 | 0.045 |
| 4.60 | 25.0 | 0.046 | 0.046 | 4.60 | 25.0 | 0.046 | 0.046 |
| 4.70 | 25.0 | 0.047 | 0.047 | 4.70 | 25.0 | 0.047 | 0.047 |
| 4.80 | 25.0 | 0.048 | 0.048 | 4.80 | 25.0 | 0.048 | 0.048 |
| 4.90 | 25.0 | 0.049 | 0.049 | 4.90 | 25.0 | 0.049 | 0.049 |
| 5.00 | 25.0 | 0.050 | 0.050 | 5.00 | 25.0 | 0.050 | 0.050 |

TABLE XX
GROWTH OF VOCABULARY AS MEASURED BY THORNDIKE'S LIST
FOR THE PRE-TEST AND FINAL TEST IN THE EXPERIMENTAL
AND CONTROL GROUPS OF THE EIGHTH GRADE

| Experimental | | | Control | | |
|--------------|----------|------------|----------|------------|--|
| Scores | Pre-Test | Final Test | Pre-Test | Final Test | |
| 19-20 | 2 | 13 | | | |
| 17-18 | | 1 | 1 | | |
| 15-16 | 3 | 7 | | | |
| 13-14 | | 8 | 2 | 1 | |
| 11-12 | 2 | 12 | | | |
| 9-10 | 1 | 5 | | | |
| 7-8 | | 3 | 2 | 3 | |
| 5-6 | 3 | 15 | | | |
| 3-4 | 1 | 19 | 3 | 4 | |
| 1-2 | | 12 | 2 | 3 | |
| Total | 12 | 95 | 10 | 11 | |

TABLE XXI
GROWTH OF VOCABULARY AS MEASURED BY THORNDIKE'S LIST
FOR THE PRE-TEST AND FINAL TEST IN THE EXPERIMENTAL
AND CONTROL GROUPS OF THE NINTH GRADE

| Experimental | | | Control | | |
|--------------|----------|------------|----------|------------|--|
| Scores | Pre-Test | Final Test | Pre-Test | Final Test | |
| 19-20 | 4 | 9 | 3 | 5 | |
| 17-18 | 2 | 11 | 3 | 1 | |
| 15-16 | | 4 | 1 | 3 | |
| 13-14 | 5 | 12 | 2 | 4 | |
| 11-12 | 3 | 10 | | 2 | |
| 9-10 | 2 | 3 | 5 | | |
| 7-8 | 6 | 4 | 3 | 1 | |
| 5-6 | | 18 | 1 | 2 | |
| 3-4 | 1 | 22 | 2 | | |
| 1-2 | 1 | 14 | 1 | | |
| Total | 24 | 107 | 21 | 18 | |

Dear Student:

By now you have discovered that this workbook contains exercises to help you to improve your skill in expressing your thoughts. Does the very word "composition" dishearten you? Or are you one of those rare individuals who do not mind dashing off a theme for the next English class? You are indeed unusual if you have an original idea just waiting to be expressed. Even the pupils who seem to be living full, exciting lives frequently have difficulty in putting into words the spirit of an experience so that their readers may have a vivid perception of it, too.

Your English teacher and I believe that if we knew how you feel about writing, we might be better able to help you. Do you really enjoy writing letters as well as you do receiving them? When you wrote your last letter, were you proud of the way you described the good time you had recently? Is your problem finding an idea which is appealing or developing it in an original and artistic way?

Please answer this letter in care of your English teacher, who will be glad to discuss possible solutions to your problems with you. Good luck!

Cordially yours,

Wilhelmina C. Ready

UNIT I

IMAGERY

in

LITERATURE

1911

LIBRARY

of

LIBRARY

KEEP YOUR CONSCIOUSNESS IN THE CENTER OF YOUR FOREHEAD
NO LOWER THAN THE LEVEL OF YOUR EYES.

In doing this, your five senses will always be ready to respond to your surroundings. Learn to get pleasure from the things in life around you. Record in your memory the mental images you received as your eyes, your ears, your nose, and your muscles were stimulated as the result of an experience. Then, when you wish to write, recall the image of your experience that you have stored in your brain.

Today, because as a group you cannot conveniently go out onto the street to make observations, your teacher will try a new kind of lesson with you. As a result, you will learn whether or not you are wide awake, and, incidently, be able to test the power of certain words to make an image on your mind. Your teacher will read to you a poem, London Snow, written by Robert Bridges, who used his senses to help him recall a certain day he spent in the capital city of England. After the poem has been read aloud to you please answer the questionnaire on the following page, You will not be graded on the lesson this time. Write only what you really experienced, not what you think the teacher would like to have you write. Later you will have the fun of "comparing notes" and seeing what

a remarkable thing it is that different people interpret the same words in a different way.

Clear your desks of everything except your pencils and the copy of the poem which will be given to you. You may read the poem silently as the teacher reads it orally, or you may close your eyes if you prefer to listen that way. In either case, try to imagine that you, too, were in London on the winter day that was Robert Bridges's inspiration for this poem.

IMAGERY RECORD OF LONDON SNOW

1. Did the poet make his observations for this poem at one time or at different times?

2. About what time of day was he observing London?

3. In a short paragraph describe the weather in each scene.

4. As you listened to the reading of the poem, did you see a particular scene in your "mind's eye", or did you merely hear the teacher's voice?

5. If you "saw" scenes, were they clear or indistinct?

6. If you "saw" pictures, were they outline pictures, like diagrams, or were they "solid-looking" pictures? Describe fully.

7. Were the pictures in black and white, in shades of grey, or in colors? Describe fully.

8. Did you see people? If so, who were they?

9. If you saw people, were they moving or still?

4. As you listened to the reading of the poem, did you see a particular scene in your "mind's eye", or did you merely hear the reader's voice?

5. If you "saw" scenes, were they clear or indistinct?

6. If you "saw" pictures, were they entire pictures, like diagrams, or were they "solid-looking" objects? Describe fully.

7. Name the pictures in terms of color and shape, in shades of gray, or in colors? Describe fully.

8. Did you see people? If not, how were they?

9. If you saw people, were they moving or still?

10. Was anything else in your image moving?

11. If anything was moving, describe it briefly.

12. Did you "hear" and sounds mentally? If so, describe briefly.

13. Could you imagine any sensations on your skin? If so, describe them briefly.

14. Could you imagine any sensations on your tongue? If some were felt, describe them briefly.

15. Did you enjoy the poem? Why or why not?

Activity

Your classmates and teacher would enjoy seeing a drawing of London as you "saw" it in your mental image. Sketch it in pencil or pen and ink, if your image was in black and white. Use colored crayons or paints if your mental picture seemed to be in color.

Activity

Write a paragraph describing the London of your mental image.

DESCRIPTION BY COMPARISON

understand. Study of the figures of speech should help you to identify them and to show how you may apply your own original ideas in figurative language, which will make your writing more forceful and entertaining.

The Simile

A simile is an expressed comparison between two apparently different persons, objects, or ideas, which have at least one point in common. As a rule, the comparison is expressed by as, as if, or like. What things are compared below?

Examples

"What a curious feeling!" said Alice. "I must be shutting up like a telescope."

There was not a moment to be lost: away went Alice like the wind.

Black were her eyes as the berry that grows on the thorn by the wayside.

BE INTERESTING

DESCRIPTION BY COMPARISON

Filled with the thoughts of love was
Evangeline's heart, but a secret
Subtle sense crept in of pain and indefinite
terror

As the cold, poisonous snake creeps into the
nest of the swallow.

-- Henry W. Longfellow

The Metaphor

Instead of stating the comparison by means of
like or as, the metaphor only suggests the comparison.
In the examples below, tell what comparisons are made.

Examples

The Lord is my shepherd.

O come, let us sing unto the Lord; let us make
a joyful noise to the rock of our salvation.

To the hermit, the glider was a great flying
monster.

Clumsily, Joe ploughed up the isle towards his
seat, knocking books and papers onto the floor.

The illustrations below will help you to see
the difference between similes and metaphors:

Simile

The fire rose with the chant,
throbbing as if it were made
of musical flame.

Metaphor

Throbbing, the fire
rose, a musical flame.

BE INTERESTING

DESCRIPTION BY COMPARISON

To make a description vivid, it is obvious that a writer must make keen observation and use suitable words. In addition to this, a skillful writer will vary his style by judicious application of the figures of speech. This means that he will express himself in an imaginative way, taking advantage of resemblances. Here are some examples of ordinary or literal expression contrasted with figurative style:

| Literal | Figurative |
|---|---|
| The teacher taught her lesson emphatically. | The teacher's words came like blows of a hammer. |
| Tom made a sound of disapproval. | Tom snorted his disgust. |
| Aunt Elizabeth wore a haughty expression. | Aunt Elizabeth's expression was aloof as our Persian cat's. |

Among the commonest figures of speech are the simile and the metaphor, which are used extensively in poetry, prose, and even in everyday conversation. To be effective, a figure of speech must be original and stimulating to the mind, never hackneyed or hard to

BE INTERESTING!

DESCRIPTION BY COMPARISON

Simile

The machine gun was like a giant tearing away the stone sea-wall.

Silently, one by one, the stars appeared, like the blossoms of angels' forget-me-nots.

Metaphor

The machine gun was a giant tearing away the sea-wall.

Silently, one by one, in the infinite meadows of heaven, Blossomed the lovely stars, the forget-me-nots of the angels.

-- Longfellow

Activity

In the space provided at the left, write "M" if the sentence contains a metaphor and "S" if it contains a simile.

- ___ 1. The road was a ribbon of moonlight over the purple moor.
- ___ 2. The moonbeams are like silver shafts tonight.
- ___ 3. The cherry trees are seas of blooms. ✓
- ___ 4. The voice of the seneschal flared like a torch.
- ___ 5. The hint about his manners wounded Thomas like a knife.
- ___ 6. Vultures, like spirits of Indians, soared above the desert.
- ___ 7. Spiders had thrown their webs, circles of brown lace, over the lawns.

REVIEW OF THE YEAR

1890

1890

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.
The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

1890

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

1890

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

1890

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

1890

The year has been a
great success for the
association. We have
received many new
members, and the
work of the year has
been very successful.

1890

1890

BE INTERESTING!

DESCRIPTION BY COMPARISON

- ___8. The nurses' uniforms were as crisp and clean as white hyacinths.
- ___9. Carol's eyes were bright as stars; her laugh like a chime of Christmas bells.
- ___10. He seemed to shrink into himself, like a cat crouched to spring.
- ___11. She struck where the white and fleecy waves
Looked soft as carded wool,
But the cruel rocks, they gored her sides
like the horns of an angry bull.
-- H.W. Longfellow
- ___12. The ship plowed the sea into neat furrows.
- ___13. The morning after the blizzard the world was a great birthday cake, topped with glistening white frosting.
- ___14. The tree trunks were not black columns of wood, but soft, unsubstantial shadows.
- ___15. The reflection of the morning sky was scattered over the mill-pond in crumbs of heavenly blue.
- ___16. Some books are to be tasted, others to be swallowed and some few to be chewed and digested.
-- Bacon
- ___17. Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.
-- Shakespeare
- ___18. Life is a leaf of paper white,
Whereon each one of us may write
His word or two.....
-- Lowell

BE INTERESTING

DESCRIPTION BY COMPARISON

__19. Books are the legacies that genius leaves to
mankind.

-- Anon.

__20. How far that little candle throws its beam!
So shines a good deed in a naughty world.

-- Shakespeare

Suggestions for Discussion

Study again the examples of similes and metaphors to determine which seem to be the more useful in everyday conversation and which the more useful in poetical language. Which is valuable for either purpose?

BE INTERESTING!

FIGURATIVELY SPEAKING

Activity

Make similes in the following sentences by filling in the blanks. Remember, originality and appropriateness are essential for good imagery.

1. The field of wheat looked like _____
2. Dressed in black, she looked as _____
3. Carrying a large ham bone in his mouth, our spaniel puppy trotted into the back yard looking as _____
4. When the teacher announced what the punishment would be, the room was _____ as _____
5. The little old lady picked her way across the muddy street as carefully as _____
6. She stood before the mirror, preening herself like _____
7. The single, intermittent note of bull-frog sounded like _____
8. Her voice was as sharp and rasping like a _____

FIGURE IV-13

Activity

These animals in the following sentences by 1911-
ing in the black, however, originally and ap-
pearance are essential for good results.

1. The kind of animal looked like _____
2. Preserved in black, and looked as _____
3. Outward a large black and white animal, one _____
4. Several other animals from the black herd _____

Looking at _____

2. These are a black animal with the head _____

and would be the same as _____

as _____

3. The animal of the black herd was not seen the _____

and was as usually as _____

4. The animal of the black herd was not seen the _____

and was as usually as _____

5. The animal of the black herd was not seen the _____

and was as usually as _____

BE INTERESTING!

FIGURATIVELY SPEAKING

9. Looking like _____, Roddy trudged into the house, tired, dusty, and very unhappy.
10. The women swarmed around the bargain counter like _____
11. Her fingers pounded away at the keys of the typewriter as _____
12. The locomotive chugged out of the depot with a noise like a _____
13. The incessant questions of the child irked the tired mother like _____
14. The Model-T Ford truck clattered down the highway as _____
15. Through the icy sleet the form of a man could be seen as _____
16. A kitten's ear is as soft as _____
17. The baby awaked from his quiet slumber as gently as _____
18. The haze that arose from the pond and passed between us and the moon looked like _____

EXPLANATORY REMARKS

1. The first line of the text is a heading.

2. The second line of the text is a heading.

3. The third line of the text is a heading.

4. The fourth line of the text is a heading.

5. The fifth line of the text is a heading.

6. The sixth line of the text is a heading.

7. The seventh line of the text is a heading.

8. The eighth line of the text is a heading.

9. The ninth line of the text is a heading.

10. The tenth line of the text is a heading.

11. The eleventh line of the text is a heading.

12. The twelfth line of the text is a heading.

13. The thirteenth line of the text is a heading.

14. The fourteenth line of the text is a heading.

15. The fifteenth line of the text is a heading.

16. The sixteenth line of the text is a heading.

17. The seventeenth line of the text is a heading.

18. The eighteenth line of the text is a heading.

19. The nineteenth line of the text is a heading.

20. The twentieth line of the text is a heading.

BE INTERESTING!

FIGURATIVELY SPEAKING

19. Quonset huts clustered like _____
have been erected in many cities to provide
homes for returning war veterans.
20. The ragged little urchin, spying the half-
covered silver coin in the dust, swooped
down upon it like _____

Composing Metaphors

With what animal do you compare the speaker in
the following sentence?

"You heard what I said!" hissed Angus in her
ear. "Beware!"

Without doubt, your answer would be some fright-
ening animal, like a snake or even an angry cat. As
the action of Angus is compared to that of an animal,
the figure of speech is a metaphor.

Activity

Below are some verbs of action with which
writers often compare human activity. Compose sen-
tences containing metaphors by using these verbs. (You
may change the tenses of the verbs if you wish.)

PHYSIOLOGY OF SPEECH

1st. Grossest form of uttered life

have been erected in many cities to provide

homes for returning war veterans.

2d. The rugged little cabin, saying the well-

covered silver coin in the dust, swooped

down upon it like

the great eagle

the eagle which is the symbol of the speaker in

the following sentences

"I have seen I know" is said again in his

own "History"

It is not enough, that power could be some thing

ending itself, like a bird or even an eagle, in

the action of nature is supposed to rest of an eagle,

the extent of speech is a metaphor.

Activity

There are some words of action which

indicate other words which are active. These are

verbs, and they are the words which are used in

the sentence. The words of the verb are the words

BE INTERESTING!

FIGURATIVELY SPEAKING

Example: "Get out of here!" growled the hermit.

- | | | |
|--------------|-------------|---------------|
| 1. thundered | 6. stamped | 11. twittered |
| 2. grunted | 7. floated | 12. fluttered |
| 3. roared | 8. croaked | 13. cackled |
| 4. whined | 9. ferreted | 14. chimed |
| 5. bellowed | 10. barked | 15. galloped |

PROBATIONARY PERIOD

Example: "Get out of here!" (Gave the hand)

| | | | | |
|--------------|--------------|--------------|--------------|---------------|
| 11. Tattered | 12. Tattered | 13. Tattered | 14. Tattered | 15. Tattered |
| 16. Tattered | 17. Tattered | 18. Tattered | 19. Tattered | 20. Tattered |
| 21. Tattered | 22. Tattered | 23. Tattered | 24. Tattered | 25. Tattered |
| 26. Tattered | 27. Tattered | 28. Tattered | 29. Tattered | 30. Tattered |
| 31. Tattered | 32. Tattered | 33. Tattered | 34. Tattered | 35. Tattered |
| 36. Tattered | 37. Tattered | 38. Tattered | 39. Tattered | 40. Tattered |
| 41. Tattered | 42. Tattered | 43. Tattered | 44. Tattered | 45. Tattered |
| 46. Tattered | 47. Tattered | 48. Tattered | 49. Tattered | 50. Tattered |
| 51. Tattered | 52. Tattered | 53. Tattered | 54. Tattered | 55. Tattered |
| 56. Tattered | 57. Tattered | 58. Tattered | 59. Tattered | 60. Tattered |
| 61. Tattered | 62. Tattered | 63. Tattered | 64. Tattered | 65. Tattered |
| 66. Tattered | 67. Tattered | 68. Tattered | 69. Tattered | 70. Tattered |
| 71. Tattered | 72. Tattered | 73. Tattered | 74. Tattered | 75. Tattered |
| 76. Tattered | 77. Tattered | 78. Tattered | 79. Tattered | 80. Tattered |
| 81. Tattered | 82. Tattered | 83. Tattered | 84. Tattered | 85. Tattered |
| 86. Tattered | 87. Tattered | 88. Tattered | 89. Tattered | 90. Tattered |
| 91. Tattered | 92. Tattered | 93. Tattered | 94. Tattered | 95. Tattered |
| 96. Tattered | 97. Tattered | 98. Tattered | 99. Tattered | 100. Tattered |

BE INTERESTING!

SOUND IMAGERY

Ordinary words will probably fail to stimulate in the mind of the reader just the effect of sound you desire to make. Unless you give careful thought to the choice of your vocabulary when you are describing sound, you may select a vague, ineffective word. Fortunately, our language has hundreds of vivid words to help the reader hear in his "mind's ear" just the sound you wish.

Onomatopoeia

Words which imitate sounds, like chug, clang, purr, swish, whizz, and patter are called "onomatopoeic" words. This rather strange word comes to us from the Greek, onoma, meaning a name or a word. Used sparingly and judiciously, they make sound images very real to the thoughtful reader.

This very famous quotation from The Rime of the Ancient Mariner by Samuel Taylor Coleridge contains many examples of sound words or onomatopoeia.

The ice was here, the ice was there,
The ice was all around;
It crack'd and growl'd and roar'd and Howl'd,
Like noises in a swound!

SOUND IMAGERY

Ordinary words will probably fail to stimulate in the mind of the reader just the effect of sound you desire to make. Unless you give careful thought to the choice of your vocabulary when you are describing sound, you may select a vague, ineffective word. For instance, our language has hundreds of vivid words to help the reader hear in his "mind's ear" just the sound you wish.

Onomatopoeia

Words which imitate sounds, like clang, clang, clang, clash, clash, clash, and clash are called "onomatopoeia." This sort of strange word comes to us from the Greek, phono, meaning a sound or a word. Used imaginatively and judiciously, they make sound images very real to the thoughtful reader.

This very famous quotation from the Life of the notable Victory by General Taylor Coleridge contains many examples of sound words or onomatopoeia.

The sea was low, the sea was there,
The sea was all around,
It was a low, low, low, and low,
The sea was in a low.

UNIT II

HEARING THINGS

UNIT II

HEARING THINGS

BE INTERESTING!

SOUND IMAGERY

You will have no difficulty in seeing that the verbs in the third line of the quotation above imitate the sound they describe. What other words can you think of which describe the sounds they name?

It is possible to achieve auditory images without the use of onomatopoeia, simply by suggesting the cause of the sound. For example: We heard the barking of hounds in the distance.

BE INTERESTING!

SOUND EFFECTS BY FAMOUS AUTHORS

Here are selections from famous authors. Read each carefully and then list on paper the specific words which you would classify as onomatopoetic. You should be able to find at least fifteen sound words. Look up in the dictionary any words which you cannot explain or define.

A.

But all colour was lost in the soft and odorous darkness of the late September night, and all sounds were hushed in the deep charm of its silence, save the plashing of the water, like a voice half sobbing and half laughing under the shadows.--Henry Van Dyke, The Story of the Other Wise Man.

B.

The clatter of sandals, and the soft, thick sound of thousands of bare feet shuffling over the stones flowed unceasingly along the street that leads to the Damascus gate.--Ibid.

C.

The town appeared to be waking up. A baker's cart had already rattled through the street, chasing away the latest vestige of night's sanctity with the jungle-jangle of its dissonant bells. A milkman was distributing the contents of his cans from door to door; and the harsh peal of a fisherman's conch-shell was heard far off, around the corner.--Nathaniel Hawthorne, The House of the Seven Gables.

BE INTERESTING!

SOUND EFFECTS BY FAMOUS AUTHORS

D.

The boats were not very close to the shore; but it was so still, so very peaceful, that we could hear the waves breaking on the beach with a noise of hushing and of slipping shingle, as each wave passed with a hiss to slither back in a rush of foam broken by tiny stones.--John Masefield,
Jim Davis

E.

The trip down to the door would be laborious. Doctor Bowen had wanted her to avoid the stairs..... but the diffident summons sounded very plaintive in its competition with the savage swish of sleet against the windows.-- Lloyd C. Douglas, White Banners

F.

Patiently stood the cows meanwhile, and yielded
their udders
Unto the milkmaid's hand; whilst loud and in
regular cadence
Into the sounding pails the foaming streamlets
descended.
Lowling of cattle and peals of laughter were
heard in the farmyard,
Echoed back by the barns. Anon they sank into
stillness;
Heavily closed, with jarring sound, the valves
of the barn-doors,
Rattled the wooden bars, and all for a season
was silent.

--Henry W. Longfellow--Evangeline

BE INTERESTING!

SOUND EFFECTS BY FAMOUS AUTHORS

G.

A bare foot pattered on deck
Ropes creaked; then--all grew still
and he pointed his finger straight in my face
and growled as a sea-dog will.

--A. Noyes, The Admiral's Ghost

H.

Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! You hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

--Mathew Arnold, Dover Beach

I.

It was very still. Nearer the center of town,
automobiles were moving; the mutter of their
engines and an occasional horn sounded. A dog
barked unexcitedly at one of the houses nearby.
The wind ruffled the locust trees in swishing gusts.
The front door clinked and opened slowly, squeaking
a little at the hinges.

--John Steinbeck, "The Red Pony"
in The Long Valley

BE INTERESTING!

SOUND EFFECTS BY FAMOUS AUTHORS

J.

The high mountain wind coasted sighing through the pass and whistled on the edges of the big blocks of granite.--John Steinbeck: "Flight" in The Long Valley.

K.

A bird made a monotonous high creaking.--John Steinbeck, "The Promise" in The Long Valley.

L.

The barn door screeched as he opened it, a thing it never did in the daytime.--Ibid.

M.

Halfway there he heard the sound he dreaded, the hollow rasping cough of a horse.--John Steinbeck, "The Red Pony" in The Long Valley.

N.

I like noise.

The whoop of a boy, the thud of a hoof,
The rattle of rain on a galvanized roof,
The hubbub of traffic, the roar of a train,
The throb of machinery numbing the brain,
The switching of wires in an overhead tram,
The rush of the wind, a door on the slam,
The boom of the thunder, the crash of the waves,

BE INTERESTING!

SOUND EFFECTS BY FAMOUS AUTHORS

The din of the river that races and raves,
The crack of a rifle, the clank of a pail,
The strident tattoo of a swift-slapping sail.
From any old sound that silence destroys
Arises a gamut of soul-stirring joys.
I like noise.

--Jessie Pope, Punch Magazine

BE INTERESTING!

BOUND TOWARDS BY NATURAL ADORNMENTS

The din of the river that roars and raves,
The crack of a rifle, the clank of a bell,
The strident notes of a swift-singing swill,
From my old home that silence destroys
Arise a sense of soul-stirring joys.
I like notes.

--Gerald Pope, Punch Magazine

BE INTERESTING!

"LISTEN, MY CHILDREN, AND YOU SHALL HEAR...."

Activity

Below are some words associated with sound.

Some may be used as nouns, some as verbs, and others as adjectives. As you repeat each word, try to recreate in your "mind's ear" the situation which the word suggests. Then write a sentence using the word so that others will "hear" what you did.

- | | | |
|-----------------|------------------|-------------|
| 1. rumbling | 10. ratatat | 19. gurgle |
| 2. thud | 11. pop | 20. peal |
| 3. liquid (adj) | 12. hollow | 21. blare |
| 4. mumbled | 13. rattle | 22. hiss |
| 5. melodious | 14. murmur | 23. grating |
| 6. ripple | 15. death-like | 24. volley |
| 7. clangor | 16. blast | 25. thump |
| 8. swish | 17. earsplitting | 26. hushed |
| 9. pitapat | 18. purr | 27. resound |
| | | 28. tattoo |

Activity

You will be allowed fifteen minutes to do the following exercise to test your association of word with suggested sound. Fill in the blanks in the sentences with the most appropriate word from the list below. In the classroom discussion which follows, you and your teacher will decide whether there is only one proper word for the blank or whether there are several.

Activity 1: Word Association

Activity

Below are some words associated with nouns. Some may be used as nouns, some as verbs, and others as adjectives. As you repeat each word, try to recreate in your mind's eye the situation which the word suggests. Then write a sentence using the word so that others will "hear" what you did.

| | | |
|-----------|---------------|---------------|
| 1. apple | 10. banana | 19. banana |
| 2. ball | 11. bag | 20. bag |
| 3. bird | 12. basket | 21. basket |
| 4. boat | 13. beach | 22. beach |
| 5. book | 14. bread | 23. bread |
| 6. box | 15. brother | 24. brother |
| 7. candle | 16. butterfly | 25. butterfly |
| 8. car | 17. cat | 26. cat |
| 9. chair | 18. cake | 27. cake |

Activity

As will be observed, fifteen minutes to do the following exercise is not too long. The words are suggested sounds. Use the words in the sentences with the most appropriate word from the list below. The exercise is designed to help you hear the words and to hear the words in your mind's eye. The words are suggested sounds. Use the words in the sentences with the most appropriate word from the list below. The exercise is designed to help you hear the words and to hear the words in your mind's eye.

BE INTERESTING!

"LISTEN, MY CHILDREN, AND YOU SHALL HEAR...."

possibilities.

1. Don't you shudder at the _____ made when the trolley rounds a curve?
2. Are you annoyed by the _____ of pots and pans in the kitchen on Sunday morning?
3. Imagine the _____ that would reign if a riot should break out in the Grand Central Station!
4. Do you enjoy the _____ sound of ice being stirred with silver spoons in tall glasses of lemonade?
5. Nothing could be heard in the room except the _____ of the taffeta of Grandmother's long black gown.
6. Our English cousin always feels homesick when she hears the _____ of the wind blowing across the marshes.
7. The day was pleasant, and tiny waves made a friendly _____ as they lapped against the rocky shore.
8. In the distance the _____ of a motor could be heard.
9. As Martha dropped a large piece of butter into the hot frying pan, our hunger was excited by the lively _____ sound.
10. In the stark emptiness of the deserted old house, our voices sounded positively _____.
11. Each morning I am awakened by the _____ of the blacksmith's hammer on the anvil.
12. A _____ of laughter arose as Mike lost his footing and toppled headlong into the river.

"MOTHER, MY CHILDREN, AND YOU SHALL BEAR..."

possibilities.

1. Don't you wonder at the _____ made when the trolley
rounds a curve?
2. Are you annoyed by the _____ of gates and bars in
the kitchen on Sunday morning?
3. Imagine the _____ that would weigh in a list
should there be in the land of the living?
4. Do you enjoy the _____ sound of the door slams
when other people in the house are sleeping?
5. Nothing could be heard in the room except the
of the rollers of the door when it is shut.
6. Our English cousin, Mr. John, who is
happy the _____ of the wind blowing across the
water.
7. The day was pleasant, and they never made a friend-
ly _____ as they passed the rocky
shores.
8. In the distance the _____ of a motor could be
heard.
9. As he had dropped a large piece of water into the
hot spring, the water was cooled by the
living _____.
10. In the dark passages of the deserted old house,
our voices sounded strangely _____.
11. Each morning I am awakened by the _____ of the
blacksmith's hammer on the anvil.
12. A _____ of laughter came as this last his
footstep and rumbled away into the river.

BE INTERESTING!

"LISTEN, MY CHILDREN, AND YOU SHALL HEAR....."

13. _____ madly, the young birds managed to clear themselves of the beast's first rush, and quickly the goose lunged her body in the way to protect them.
14. The _____ of the geese carried the welcome message of spring to the humans on the ground below.
15. The dying man _____ that he wanted "that sandy-haired little girl" to bring him a glass of water.
16. As the air rushed through the vent in the top of my parachute, it made a sound which reminded me of the peanut vender's _____ at home on Main Street.
17. There was a wild burst of foam, a long _____ rushing sound as the breaker fell at our feet; and there, calm and serene, was the surf-board rider, a magnificent specimen of humanity.
18. The joker walked on among the other lions, waking up one after another until the glade rang with growls and _____ of irritation.
19. As we arrived in Edinburgh, amid the confused roar of traffic, I sensed the spirit of the country so poignantly that I would be willing to swear that I heard in the distance the nasal _____ of bagpipes.
20. The incessant _____ of forty typewriters was beginning to fray her nerves.

Suggested onomatopoetic words:

- | | | |
|---------------|----------------|---------------|
| a. rustle | h. twang | o. splash |
| b. drone | i. tinkling | p. whine |
| c. murmur | j. whistle | q. ratatat |
| d. clatter | k. pandemonium | r. moaning |
| e. tumultuous | l. sqawking | s. clamor |
| f. honking | m. snarls | t. sepulchral |
| g. roar | n. sizzle | |

BE INTERESTING!

HEAR, YE! HEAR, YE!

A famous quotation from Shakespeare says,
"Pitchers have ears!". Let's see whether boys and girls
have them too!

Activity

Compose a sentence describing the auditory image
that each of the following words arouses. You may
change the tense or form of the word if you desire.

Example: howl--From out of the cold starlit night
came the mournful howl of a coyote
calling to its mate.

- | | |
|-----------|---------------|
| 1. bleat | 7. grunt |
| 2. croak | 8. growl |
| 3. bellow | 9. twittering |
| 4. snort | 10. neighing |
| 5. yap | 11. clucking |
| 6. bay | 12. wailing |

Activity

Listed below are situations which most of you
have experienced. Write one sentence telling what you
heard or might have heard under these circumstances.
Do not forget to make use of onomatopoeic words and
figures of speech.

A famous quotation from Shakespeare says,
 "Mistaken have we all," let's see whether boys and girls
 have been too!

Activity

Compose a sentence describing the activity using

that each of the following words appears. You may
 change the tense or form of the word if you desire.
 Example: Howl--Howl out at the cold winter night
 when the powerful howl of a storm
 calling to its mate.

- | | |
|------------|---------------|
| 1. plant | 7. grant |
| 2. dream | 8. crown |
| 3. believe | 9. whispering |
| 4. mark | 10. not blind |
| 5. way | 11. of making |
| 6. pay | 12. willing |

Activity

Write below the situations which most of you
 have experienced. Write one sentence telling what you
 heard or sight have heard under these circumstances.
 Do not forget to make use of descriptive words and
 figures of speech.

BE INTERESTING!

HEAR, YE! HEAR, YE!

What I heard:

1. when a girl's purse spilled on the floor
2. when I sat on the porch on a hot summer's evening,
3. when I took my last exam
4. when I went skating one winter's evening
5. when I visited the farm
6. when I was alone in the house one autumn evening
7. when I walked down to the seashore during (after) a bad storm
8. when I tried to creep upstairs to bed after the family was asleep
9. when mother is preparing a meal
10. when a bad thunderstorm is about to break
11. when I visited the city during a holiday season
12. when there is a fire in the neighborhood.

Activity

Paragraph Development

Develop into short paragraphs, two to six sentences, four of the situations listed above. Describe in detail your sound images to help your reader have a clear perception, too.

Work for reality, not exaggeration, in your first attempts, for few of you have had the experience

BE INTERESTING!

HEAR, YE! HEAR, YE!

needed to handle exaggeration for humor successfully.
Use onomatopoeia with discretion, for over-use will distract, rather than add, to your style.

Activity

Bring in a list of ten situations which would make interesting topics on which to record your auditory image. After the class has pooled its contributions, select the topic which revives in your mind the most clear auditory image and describe it in a short paragraph.

THE HISTORY OF THE
CITY OF NEW YORK

needed to provide transportation for the poor
Use of the streets for the poor
The city of New York

During the last of the century, when the
city was in its infancy, it was a small
town, and the streets were narrow and
the houses were built close together.
The city was then a small town, and
the streets were narrow and the houses
were built close together.

BE INTERESTING!

AUDITORY IMAGES

Activity

The selection below has been adapted from Lewis Carroll's Alice in Wonderland. Substitute for the underlined words a more effective synonym from the "scrambled" list below. When you have finished, discuss your results with your classmates and decide on the best choices. Then your teacher will read to you Lewis Carroll's version.

The long grass (1) made a faint sound at her feet as the White Rabbit hurried by--the frightened Mouse (2) waded his way through the neighboring pool--she could hear the (3) sharp noises of the teacups as the March Hare and his friends shared their never-ending meal, and the (4) high-pitched voice of the Queen ordering her unfortunate guests off to execution--once more the pig-baby was sneezing on the Duchess's knee, while plates and dishes (5) broke around it--once more the (6) cry of the Gryphon, the (7) short, high note of the Lizard's slate pencil, the (8) strangling of the suppressed guinea pigs, filled the air, mixed up with the distant (9) weeping of the miserable

AUDITION IMAGES

Activity

The selection below has been adapted from Lewis

Carroll's Alice in Wonderland. Substitute for the

underlined words a more effective synonym from the

"scrambled" list below. When you have finished, dis-

miss your results with your classmates and decide on

the best choice. Then your teacher will read to you

Lewis Carroll's version.

The large grass (1) gave a faint sound as he

rest on the white rabbit hurried by--the frightened

house (2) noted his way through the neighboring pool--

she could hear the (3) sharp notes of the tongue in

the branch here and the friends shared their never-and-

ing wolf, and the (4) high-pitched voice of the queen

whethering her waterfalls guests off to execution--

there were the pig-baby was answering on the Duchess's

house, while plates and dishes (5) broke around it--

was more the (6) cry of the Gryphon, the (7) sharp

high note of the hawk's sharp point, the (8) crisp

ring of the suppressed chess piece, filled the air

filled up with the faint (9) warning of the thunder

BE INTERESTING!

AUDITORY IMAGES

Mock Turtle.

So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she has but to open them again and all would change to reality--the grass would only be rustling in the wind, and the pool (10) ruffling to the waving of the reeds--the rattling teacups would change to (11) little musical sheep-bells, and the Queen's shrill cries to the voice of the shepherd boy--and the sneeze of the baby, the shriek of the Gryphon, and all the other queer noises, would (she knew) change to the confused (12) din of the busy farm-yard--while the (13) mooring of the cattle in the distance would take the place of the Mock Turtle's heavy sobs.

Words to Use

- | | |
|--------------|--------------|
| 1. rippling | 8. rustled |
| 2. squeaking | 9. crashed |
| 3. clamor | 10. shriek |
| 4. lowing | 11. splashed |
| 5. tinkling | 12. shrill |
| 6. choking | 13. rattled |
| 7. sob | |

AMERICAN LITERATURE

Look there.

So she sat on, with closed eyes, and half be-
lieved herself in "Londonderry", though she knew she had
not to open them again and all would change to real-
ity--the grass would only be rustling in the wind, and
the pool (10) rustling to the waving of the reeds--the
rustling reeds would change to (11) little musical
chop-chop, and the rustling of the reeds to the rustling
of the whispering boy--and the whisper of the boy, the
rustling of the reeds, and all the other great noises,
would (also) change to the rustling (12) of
the busy farm-yard--while the (13) rustling of the cat-
tle in the distance would take the place of the rustling
Turtle's heavy noise.

Words to Use

- | | |
|-------------|-------------|
| 1. rustling | 8. rustled |
| 2. rustling | 9. rustled |
| 3. rustling | 10. rustled |
| 4. rustling | 11. rustled |
| 5. rustling | 12. rustled |
| 6. rustling | 13. rustled |
| 7. rustling | |

BE INTERESTING!

AUDITORY IMAGES

Suggestions for Discussion

Which version do you prefer, that of Lewis Carroll or the one given above? Why? Suggest, if you can, other synonyms for the words underlined above.

UNIT III

SEEING THINGS

BE INTERESTING!

OUR SENSE OF SIGHT

The stimuli to which our eyes are sensitive are far too many to treat exhaustively. In this unit we shall limit our study to the observation of color and motion.

Since you were in kindergarten you have been able to identify the primary and secondary colors, unless, of course, you are color-blind. Since that time you have learned many new terms for traditional colors or slight variations of them. Each season brings forth its newly featured colors for wearing apparel and other salable goods, for commercial advertisers have learned that variety and pleasant association of ideas lend charm and, consequently, sales appeal.

Most of you will admit that the word sapphire (blue) is more appealing and more specific than the traditional word blue, for the color blue ranges from a rich, full color to a gray or almost neutral tint, depending on the amount of black or white added to it.

Many of the new color names suggest a comparison, such as lemon yellow, tangerine, shell pink, watermelon pink, hyacinth or fuchsia.

BE INTERESTING!

OUR SENSE OF SIGHT

The purpose of our study of color is not scientific identification, but to discover how rich our language is in words and how figures of speech used effectively can give fine shades of meaning to our expression.

Your work with color words in this study is but an introduction. It is hoped that as a result of it you will observe more closely and use a variety of color words to help your reader have a more perfect mental image as he reads your description.

The Classification of Color Names

Activity

How many of the color words below can you classify? In the space provided write the symbol of the color class nearest to the given word. In the discussion following this written exercise, you may find a dictionary helpful to clear up questions.

BE INTERESTING!

OUR SENSE OF SIGHT

Symbols

R- red
O- orange
Y- yellow
Gr- green
Blu- blue
Vi- violet

Br- brown
Gra- gray
W- white
Blk- black
Va- variegated or
multi-colored

- | | | |
|-----------------------|-------------------|-------------------|
| 1. _____ claret | 14 _____ amethyst | 27 _____ ashy |
| 2 _____ liver-colored | 15 _____ apricot | 28 _____ fawn |
| 3 _____ grissly | 16 _____ raven | 29 _____ ebony |
| 4 _____ emerald | 17 _____ gory | 30 _____ marbled |
| 5 _____ lavender | 18 _____ rose | 31 _____ flame |
| 6 _____ opalescent | 19 _____ cherry | 32 _____ amber |
| 7 _____ turquoise | 20 _____ motley | 33 _____ topaz |
| 8 _____ dappled | 21 _____ mauve | 34 _____ olive |
| 9 _____ lilac | 22 _____ frosty | 35 _____ maroon |
| 10 _____ buff | 23 _____ bronze | 36 _____ flaxen |
| 11 _____ copper | 24 _____ scarlet | 37 _____ ruddy |
| 12 _____ lime | 25 _____ veined | 38 _____ gold |
| 13 _____ aqua-marine | 26 _____ cinnamon | 39 _____ cobalt |
| | | 40. _____ avocado |

BE INTERESTING!

KODACHROMES WITH WORDS

Photographers are not thrilled with the materials which make it possible for them to take colored pictures, realistic, permanent records of memorable events. Writers have had their materials for making colored pictures for a much longer time. These materials are words. You may learn something of the technique of famous writers by studying the following models.

A.

While he was speaking, he thrust his hand into the inmost fold of his girdle and drew out three great gems--one blue as a fragment of the night sky, one redder than a ray of sunrise, and one as pure as the peak of a snow mountain at twilight--and laid them on the outspread linen scrolls before him.

But his friends looked on with strange and alien eyes. A veil of doubt and mistrust came over their faces, like a fog creeping up from the marshes to hide the hills. They glanced at each other with looks of wonder and pity, as those who have listened to incredible sayings, the story of a wild vision, or the proposal of an impossible enterprise.....

So one by one they went out of the azure chamber with its silver stars, and Artaban was left in solitude.

He gathered up the jewels and replaced them in his girdle. For a long time he stood and watched

BE INTERESTING!

KODACHROMES WITH WORDS

the flame that flickered and sank upon the altar.
Then he crossed the hall, lifted the heavy curtain,
and passed out between the dull red pillars of
porphyry to the terrace on the roof.....

Far over the eastern plain a white mist stretched
like a lake....Jupiter and Saturn rolled together
like drops of lambent flame about to blend in one.

As Artaban watched them, behold, an azure spark
was born out of the darkness beneath, rounding it-
self with purple splendors to a crimson sphere,
and spiring upward through rays of saffron and
orange into a point of white radiance. Tiny and
infinitely remote, yet perfect in every part, it
pulsated in the enormous vault, as if the three
jewels in the Magian's breast had mingled and been
transformed into a living heart of light.

--Henry Van Dyke, The Story of the Other Wise Man

B.

"The moving moon went up the sky,
And nowhere did abide;
Softly she was going up,
And a star or two beside--

"Her beams bemocked the sultry main,
Like April hoarfrost spread;
But where the ship's huge shadow lay,
The charmed water burnt alway
A still and awful red.

"Beyond the shadow of the ship,
I watched the water snakes.
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

BE INTERESTING!

KODACHROMES WITH WORDS

"Within the shadow of the ship
I watched their rich attire;
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire."

--Samuel Taylor Coleridge, The Rime of the
Ancient Mariner

Suggestions for Discussion

What was the secret of the writers' special
kind of photography? Was it single words, accurate
and detailed description, figures of speech, or a com-
bination of these things? Explain.

BE INTERESTING!

SUPER-CHARGED WORDS TO DESCRIBE MOTION

"Day after day, day after day
We stuck; nor breath nor motion,
As idle as a painted ship
Upon a painted ocean."

--Coleridge

These four lines from Coleridge's poem, The Rime of the Ancient Mariner, might very well describe the lack of motion in the following paragraph:

The youth took a loaf of bread, put it under his coat and went quickly across the street where he was soon lost to sight in the crowd of shoppers.

If we wish to describe the mood of the boy--how he felt and acted as he stole the bread, and in what manner he made his escape, --we must use words super-charged with action. The revised sentence below will show how appropriate words will help you to have a better mental image of the boy and his deed:

Snatching the loaf of bread and concealing it under his shabby, ill-fitting coat, the youth bolted across the street and became lost to sight in the milling crowd of holiday shoppers.

Visualize a warm, hazy June day, perfect for fishing, and a twelve-year-old lad making his way to school. Note how much more clearly you can "see" the boy as he moves along when you substitute a super-charged word

BE INTERESTING!

SUPER-CHARGED WORDS TO DESCRIBE MOTION

for one of the less effective kind.

Unwillingly the lad walked up the dusty road toward the little red schoolhouse.

ambled--sauntered--trudged--shuffled--crept

Activity

Beside each of the following words write a brief definition and a synonym. When you have done all that you can, you and your teacher will discuss your papers. Then you may use dictionaries to add to or to check your definitions and synonyms.

1. meander
2. loiter
3. sprint
4. hobble
5. scuttle
6. bolt
7. swoop
8. totter
9. whisk
10. rove
11. plod
12. wend

BE INTERESTING!

DESCRIBING MOTION

13. trudge
14. prance
15. vault
16. cavort
17. bound
18. caper
19. worm one's way
20. squirm

Activity

Using each of the words in the preceding list, write descriptive sentences which give a vivid picture of a particular person or thing in motion at a definite time and place. Work for realistic detail and do not "overload" your sentences with unnatural expressions. You may use any tense of the verb.

Example: A dark figure vaulted over the back-yard fence and was swallowed up in the gloom of the foggy evening.

Activity

In not more than three sentences each, give an accurate description of motions and moods, using these suggestions:

1. Puppies playing
2. Horses exercising in a corral

BE INTERESTING!

DESCRIBING MOTION

3. A drum majorette on parade
4. A child doing an errand for his mother
5. A dog begging for food
6. A mother trying to pacify a crying infant
7. A baseball pitcher in action
8. A little boy trying out his first skates
9. A young girl taking a "dip" in the ocean
10. A kitten walking across a muddy road
11. A woman buying a new hat
12. A bad storm at the seashore

Activity

Make a list of at least three descriptive predicate verbs telling how each one of the following might move:

Example: sparrow--hopped, swooped, flitted, darted, glided

- | | |
|--------------------|--------------------------------|
| 1. swallow | 8. athlete |
| 2. elephant | 9. large housewife |
| 3. cow | 10. decrepit old man |
| 4. mouse | 11. baby, aged eighteen months |
| 5. little old lady | 12. girl, aged eighteen years |
| 6. schoolboy | 13. clown |
| 7. tramp | 14. ballet dancer |

Activity

Following is an exercise to help you discover how words can make you see a mental picture of something in motion. Read the selection and underscore each word

BE INTERESTING!

IMAGES OF THINGS IN MOTION

that contributes to the image of movement.

Captain Macwhirr opened his eyes.

He thought he must have been asleep. What was that loud noise? Wind? Why had he not been called? The lamp wriggled in its gimbals, the barometer swung in circles, The table altered its slant every moment; a pair of limp sea-boots with collapsed tops went sliding past the couch. He put out his hand instantly, and captured one.

Jukes's face appeared in a crack of the door: only his face, very red, with staring eyes. The flame of the lamp leaped, a piece of paper flew up, a rush of air enveloped Captain MacWhirr. Beginning to draw on the boot, he directed an expectant gaze at Jukes's swollen, excited features.

"Came on like this," shouted Jukes, "five minutes ago....all of a sudden."

The head disappeared with a bang, and a heavy splash and patter of drops swept past the closed door as if a pailful of melted lead had been flung against the house. A whistling could be heard now upon the deep vibrating noise outside. The stuffy chart-room seemed as full of draughts as a shed. Captain MacWhirr collared the other sea-boot on its violent passage along the floor. He was not flustered, but he could not find at once the opening for inserting his foot. The shoes he had flung off were scurrying from end to end of the cabin, gambolling playfully over each other like puppies. As soon as he stood up he kicked at them viciously, but without effect.

He threw himself into the attitude of a lunging fencer, to reach after his oilskin coat; and afterwards he staggered all over the confined space while he jerked himself into it. Very grave, straddling his legs far apart, and stretching his neck, he

BE INTERESTING!

IMAGES OF THINGS IN MOTION

started to tie deliberately the strings of his sou'-wester under his chin, with thick fingers that trembled slightly. He went through all the movements of a woman putting on her bonnet before a glass, with a strained, listening attention, as though he had expected every moment to hear the shout of his name in the confused clamour that had suddenly beset his ship. Its increase filled his ears while he was getting ready to go out and confront whatever it might mean. It was tumultuous and very loud--made up of the rush of the wind, the crashes of the sea, with that prolonged deep vibration of the air, like the roll of an immense and remote drum beating the charge of the gale.....

As soon as he attempted to open the door the wind caught it. Clinging to the handle, he was dragged out over the doorstep, and at once found himself engaged with the wind in a sort of personal scuffle whose object was the shutting of that door. At the last moment a tongue of air scurried in and licked out the flame of the lamp.

--Joseph Conrad, Typhoon

Suggestions for Discussion

What parts of speech are the words that contributed best to your image of motion in the above selection? Can we generalize about the part of speech of the most effective motion words?

UNIT IV

OUR SENSE OF TOUCH

BE INTERESTING!

OUR SENSE OF TOUCH

If you were to analyze your sense of touch, you would undoubtedly be surprised at the variety of sensations that you receive. You are able to distinguish heat, cold, dampness, ~~tickling~~, pain, and ~~motion across your skin, like a fly walking on your hand.~~ Pressure and weight upon the skin, joints, and muscles give still ~~other-sensations.~~ The resistance of a revolving door or the weight of a heavy bundle are examples of sensations to which your muscles and joints respond more than your skin alone. The sense of touch in your fingers enables you to recognize the texture of surfaces and materials, such as polished, grainy, rough, or sticky surfaces, and smooth, soft, rough, or coarse materials.

In the lessons which follow, you will read descriptions of individuals' reactions to the touch sense. Try to recall similar sensations which you have felt. Notice, also, whether the writer has used powerful words, detailed description, figurative language, or a combination of these methods to help you form a mental image

BE INTERESTING!

OUR SENSE OF TOUCH

of how things feel to others.

Did you ever wonder how the men who build great tunnels under water feel while at their work? Without doubt, many of these "sand hogs", accustomed to the ever-present dangers, learn to forget their fears, while novices feel their hearts pound, their pulses quicken, and their knees tremble. Because the air pressure in the caisson must be great to keep out the water overhead, the workers are very apt to feel, also, much actual physical discomfort if they do not know how to guard against it.

Below is a description of how a young man looking for exciting work felt when he took his first trip with friends into a caisson a hundred feet under the floor of the ocean:

"Hold your nose and blow!"

The young man looks about him a little nervously at the other men in the air lock with him.

"Why?" he asks.

"It will relieve the pressure on your ears when the air comes in," one of them tells him.

The air rushes into the lock. It is hot and

BE INTERESTING!

OUR SENSE OF TOUCH

burning as though it had come from a blast furnace. The young man chokes up and forgets to blow. He has the sensation of white-hot needles being plunged into his brain. The air pressure in the lock is rising. The young man yells.

"Blow!" they tell him. He blows and the pain is relieved. He has equalized the pressure within his head to the pressure on the outside of his body.

--Hubert V. and Vansant Coryell, "Borden Chase--
Caisson Worker," in Lives of Danger and Daring

Even though we shall fortunately never know exactly how it feels to have white-hot needles plunged into our brains, we have all probably felt the prick of a needle and have had a bad headache and are thus able to imagine what the sensation might be.

Activity

As you read the following selection, see whether you can mentally conceive of any of the sensations which the author had on his motorcycle trip across the African desert. If you can, try to explain why it is that you know about the sensations, even though you have not had an experience exactly like the one described.

Sand--sand--sand--all day long. Nerves, muscles

BE INTERESTING!

OUR SENSE OF TOUCH

all cinched up till they screamed, we pitched and plunged along through that vast, broiling wilderness of sand. Sand--spatting out in chevrons as we lurched ahead; sand--jerkng at the handlebars, ripping sinews out of my numb, throbbing arms; sand--rasping the rear wheel out from under me, jolting fiendishly at the raw tendons in my kneecap as I stabbed my foot into the trail and tried to save myself.

--James C. Wilson, Three-Wheeling through Africa

In the above selection, the author has described pain, as you can easily see. The account that follows tells how a person felt, though in a different way. How would you classify it?

What made the ride so exhausting was the beating of the snow into my eyes and mouth. It fell upon me in a continual dry, feathery pelting, till I was confused and tired out with the effort of trying to see ahead.

--John Masefield, Jim Davis

Activity

In the following selections, analyze the methods used to help you to get a mental image of the sense of touch. Is it accurate description, powerful words, or figures of speech? Which selection, in your opinion, helps you to form the best image?

BE INTERESTING!

OUR SENSE OF TOUCH

A.

John says that his confidence in his father was so unshakable that he had no fear. He felt the deep prick of the hypodermic needle but he had expected that. A real shock came several minutes later when Doctor John made the incision. A sharp, burning pain assailed the boy's jaw.

--Vincent Sheean, "The Subject is My Own Son" in
The Readers' Digest

B.

When we at last anchored in Jeddah's outer harbour, off the white town hung between the blazing sky and its reflection in the mirage which swept and rolled over the wide lagoon, then the heat of Arabia came out like a drawn sword and struck us speechless.

--T. E. Lawrence, Revolt in the Desert

C.

The hill-sides were steep, and exhausted our breath, and the grasses twined like little hands about our ankles as we ran, and plucked us back.

The sharp reefs of limestone which cropped out over the ridges tore our feet, and long before evening the more energetic men were leaving a rusty print upon the ground with every stride.

Our rifles grew so hot with the sun and shooting that they seared our hands; and we had to be grudging of our rounds, considering every shot, and spending great pains to make it sure. The rocks on which we flung ourselves for aim were burning, so that they scorched our breasts and arms, from which later the skin drew off in ragged sheets. The present smart made us thirst. Yet even water was

BE INTERESTING!

OUR SENSE OF TOUCH

rare with us.....

--Ibid.

D.

Then I tried for the third time, prepared to give everything I had. Pop-pop-pop-pop---five miles an hour--seven--eight--I changed gear, still running alongside--nine. Deep sand clutched at my heavy feet. Below my hips, only stabbing, agonized twin spears of pain. They almost buckled more than once. Ten miles an hour--time for me to slide on. But I couldn't!

In one last desperate lunge my will lashed out at the dead muscles in my legs. Never before had my brain sent out a command with such a compelling force. Through the fatigue-crazed, quivering flesh it skewered to the last spark of life, slashed and scourged until the spark burst into flame. A ton of foot tore loose from the thousand tentacles of sand, swung over--I was on!

--James C. Wilson, Three-Wheeling through Africa

Suggestions for Discussion

In your opinion, which selection above helps you to have the best mental image of touch, Explain why.

Relate to the class any experience you have had which recalls an unusual touch sensation.

BE INTERESTING!

OUR TOUCH EXPERIENCES

Activity

What sensations of pain do the following words recall to you? Be sure of the meaning of every word and then use it in a sentence describing your experience.

1. twinge ✓
2. ache ✓
3. tingle ✓
4. chafe
5. ~~cramp~~

6. throb ✓
7. sting ✓
8. smart ✓
9. soreness
10. pang

Activity

You have undoubtedly had at one time or another the sensations that the following words recall. Describe how you felt, using each word in a sentence.

1. ~~prick~~
2. ~~itch~~
3. feverish

4. swelter
5. parched
6. flushed

Activity

We cannot appreciate so well as the blind the sensations that our hands--the finger-tips in particular--receive. Below are adjectives which can be used to describe the way things feel to the touch. Beside each write the specific idea with which you associate it. This

BE INTERESTING!

OUR TOUCH EXPERIENCES

may be a single or a modified noun.

Example: velvety--pansy, baby's skin, butterfly's wing

Adjective

Nouns

1. silky ✓
2. glassy ✓
3. glossy ✓
4. oily
5. slippery
6. jagged
7. gnarled
8. bristly
9. fluted
10. grooved
11. ribbed ✓
12. soggy
13. fine-grained ✓
14. coarse-grained ✓
15. wooly ✓
16. gummy

BE INTERESTING!

OUR TOUCH EXPERIENCES

17. sticky
18. splintery
19. crisp
20. pliable
21. flabby
22. soft
23. yielding
24. tender
25. spongy
26. flimsy
27. elastic

Activity

Which words in the above list can be used to describe the character of things discerned by the teeth, tongue (not taste-buds), and other parts of the body? In the first column list the adjective, and in the second column give an example of what the word suggests to you and how it is recognized.

Example: creamy--the consistency of certain chocolate candies, as discerned by the teeth and tongue.

spongy--the earth, after much rain, as discerned by pressure of the feet against it.

BE INTERESTING!

SENSE OF TOUCH IN ADVERTISING

Activity

Writers of commercial advertisements for print or for radio broadcasting use the technique of appealing to the sense of touch, as well as the other senses, to interest you and help sell their products. They hope that, as you read or listen to their carefully chosen words, images of the exceptional qualities of their goods will so impress you that you will remember their trade mark above all others.

Read the advertisements below and underscore the word or groups of words in each which makes it appeal to your senses.

"How delightfully smooth! Sense the crisp smoothness of Pequots. The richness. This is the soft strength for which Pequots are famous. So mind your P's and Q's....get sheets that spread smoothly--do not wrinkle easily--look immaculately trim--incite restful sleep.

--Advertisement in The American Home by Pequot Mills

----And you can get matched sets!--in heavenly shades like this rose Cannon bath towel, face towel, and wash cloth at the right with a downy

BE INTERESTING!

SENSE OF TOUCH IN ADVERTISING

Activity

soft, tufted texture bath mat.

--Advertisement in The American Home by Cannon Towels

"DO IT AGAIN, MOMMIE!"

"Please smooth on some more of that silky, golden oil. Makes me feel so good all over!"

.....Use Mennen Antiseptic Baby Oil on your baby's delicate skin after every bath. Mennen helps keep baby's skin smooth and healthy.....and guards against dry, chapped or cracked skin. Less greasy, it won't harm fabrics.

--Advertisement in Good Housekeeping by Mennen

Bon Ami leaves everything satin-smooth, including your hands.

--Advertisement in Good Housekeeping by Bon Ami

Why do Kenwoods provide such sleeping comfort, such lasting satisfaction? Because they are warm, as only skillfully woven, long-fibred wools can make them.....soft, with a deep, fleecy nap.....

--Advertisement in Good Housekeeping by Kenwood Mills

Bathe in a Garden of Roses

Now full-blown roses, petal perfect and delicate as hummingbird's wings, on Textron's exquisite Wild Rose "Shower".

--Advertisement in Good Housekeeping by Textron

BE INTERESTING!

SENSE TOUCH IN ADVERTISING

Suggestions for Discussion

1. Did you know that thousands of dollars are spent by one company alone for the privilege of placing an advertisement in one issue of a nationally circulated magazine? Give several reasons why this service is so expensive.

2. Of what must the advertiser be certain with regard to the wording of his sales talk?

3. Which of the advertisements on the preceding page makes you feel most like wanting to buy?

Explain how certain words used there help to make great sales records. How does the sense of touch feature here?

4. Does the choice of words used in these advertisements stimulate any other kind of imagery?

Activity

Cut out and mount on paper for your classroom bulletin board examples of advertising appealing to the touch sense. Underline with color specific words which appeal to this sense.

BE INTERESTING!

SENSE OF TOUCH IN ADVERTISING

Activity

Bring to class at least one article, such as a piece of cloth, appropriate for advertising. Then, from the "pool" of articles on display, select the one which makes the greatest appeal to your sense of touch and write an advertisement. After discussion, the class will vote on the best ones. Remember, figures of speech, as well as single sensory-stimulating words, may be applied here.

UNIT V

TASTING THINGS

BE INTERESTING!

THE TASTE SENSE

You all derive pleasure from most of the sensations brought to you by your tongue. One of the most sensitive organs of the body, the tongue contains, in addition to organs sensitive to pain, pressure, heat, and cold, others called "taste buds", which are sensitive to four classes of substances--sweet, sour, salty, and bitter. Substances which do not stimulate these bud-shaped structures embedded in the walls of a crevice in the tongue, are, of course, tasteless.

Though most of our foods and beverages could be classified under the four headings mentioned above, words to describe taste have been derived from the Latin, Greek, French and other languages to enrich our vocabularies and to help us express slightly different shades of meaning.

Activity

Below is a partial list of adjectives describing taste sensations. Beside each, place the letter a, b, c, d, or e to indicate the class to which the word most

THE TREATY

For all future purposes from west of the river
shall be left to the people of the river. One of the most
important organs of the river, the people containing in
themselves to original sources of power, present, past, and
future, others collect "water rights", which are sensitive to
the changes of the river, and which, when they are
changed, the river is changed. The river is a living
organism, and it is the duty of the people to protect it.
The river is the life of the people, and the people are
the life of the river. The river is the life of the people,
and the people are the life of the river. The river is the
life of the people, and the people are the life of the river.
The river is the life of the people, and the people are the
life of the river. The river is the life of the people, and
the people are the life of the river. The river is the life
of the people, and the people are the life of the river.

ARTICLE

There is a river that is the life of the people, and
the people are the life of the river. The river is the
life of the people, and the people are the life of the river.
The river is the life of the people, and the people are the
life of the river. The river is the life of the people, and
the people are the life of the river. The river is the life
of the people, and the people are the life of the river.

BE INTERESTING!

THE TASTE SENSE

closely corresponds. Use a, if sweet; b, if salty; c, if sour; d, if bitter; e, if tasteless.

- | | | |
|----------------|------------------|-----------------|
| 1_____savory | 9_____acid | 17_____flat |
| 2_____tart | 10_____ambrosial | 18_____mild |
| 3_____brackish | 11_____piquant | 19_____pungent |
| 4_____spicy | 12_____vapid | 20_____saline |
| 5_____rancid | 13_____biting | 21_____luscious |
| 6_____insipid | 14_____briny | 22_____mellow |
| 7_____rich | 15_____peppery | 23_____stale |
| 8_____unripe | 16_____sharp | 24_____puckery |

Activity

Beside each of the following words, describe the taste by using as many apt adjectives as you can.

1. maple syrup
2. vinegar (apple)
3. green apples
4. warm milk and water
5. hot broiled lamb chops
6. mustard

BE INTERESTING!

THE TASTE SENSE

7. cloves
8. chocolate fudge
9. honey
10. apple cider
11. unsweetened pineapple juice
12. hot water
13. radish
14. onion
15. ripe Concord grapes
16. boiled rice, unsweetened
17. dandelions
18. wild cherries
19. alum
20. ripe bananas

Suggestions for Discussion

What is your favorite food? Describe it with sensory-stimulating adjectives.

THE UNIVERSITY

THE LIBRARY

7. gloves

8. concealed knife

9. money

10. apple cider

11. unseasoned pineapples

12. hot sauce

13. vodka

14. white

15. white honeyed grapes

16. white wine, unseasoned

17. chocolate

18. white chocolate

19. blue

20. ripe banana

Suggestions for discussion

What is your favorite food? Describe it with

adjectives and adverbs.

BE INTERESTING!

TASTE IMAGERY

In recent years numerous cook books with an autobiographical or biographical touch have been written and have met with much favor, especially among homemakers. With their fine descriptions of foods and how to prepare them, many of these books, written with a fine literary style and having passages with taste imagery, will do much to turn any man, woman, or child into an Epicurean.

Activity

Read the following excerpts from some of these "autobiographical cook books". In the discussion which will follow, be ready to tell how the author made special appeal to the taste--through single descriptive words, accurate, detailed, descriptive or expository writing, figures of speech, or some other method.

A.

About a dozen wild herbs went into the bags of her famous stuffing, which she cooked under each wing of the bird as well as in him. The wild

THE FUTURE

In recent years numerous cook books with an anthropological or ethnographical touch have been written and have met with much favor, especially among home-makers. It is about this description of foods and how to prepare them; many of these books, written in a lively literary style and having passages with words and phrases, will be much to them for men, women, or children as a reference.

THE FUTURE

Read the following summary from one of these "anthropological cook books". In the discussion which will follow, be ready to tell how the author made special appeal to the reader through simple descriptive words, accurate, detailed, descriptive or explanatory writing, figures of speech, or some other method.

About a dozen wild birds were sent into the house of my friend, Mr. John, when the season was ripe for the birds to sell in the city.

BE INTERESTING! \

TASTE IMAGERY

things set off the tame sage and onion and turnip with high, wild notes. These herbs were a family secret, surrendered to us children only on the threshold of matrimony, and I got old enough for matrimony too late! My Aunt Emma picked the herbs on the new moon and dried them in witch-brooms in the open chamber room. Wild chives were one, I am almost sure. Caraway-seeds and rose-hips, I think, were others. It was like biting into the forest, eating my mother's and Aunt Emma's goose stuffing. It made a boy's eyes brighten. The base of the stuffing was very moldy raised-bread crumbs and Boston crackers.

Salt-pork scraps, long and thin as pipestems, and as brittle, were always served with our goose. And huckleberry sauce. Huckleberry sauce "cut the fat" of the goose meat with a flavor sharp as a hound's cry.

--Robert F. Tristram Coffin, Mainstays of Maine

B.

My father corned our own beef and smoked our hams and geese in the stone smokehouse near the barn. The memory of those hams, pungent, smoky, and sweet, haunts me still.

--Ibid

C.

Father was always close to the good Indian earth in lots of his tastes. He loved the Indian corn prepared in the Indian fashion--hulled. They call it hominy, I have discovered, in the State of Wisconsin.....

We ate the corn-turned-chestnuts for breakfast, we

BE INTERESTING!

TASTE IMAGERY

ate them for supper. We ate them scorched in bacon fat, we ate them warmed up in melted butter. We ate them with molasses, cold. We ate them with honey, hot. They tasted wonderful no matter what we ate them with, or when we ate them, or how often. They were the softest, nuttiest things I have ever sunk my teeth into. For once, the Indians were right!

--Ibid

D.

It was the Star of Bethlehem that shone over the end of our feast. The Star of Bethlehem was made of the blood of our own cranberries, that grew in our salt-hay meadow under Misery Hill. We had picked them by the bushel among the flashing silver of the sand-piper flocks and the black-and gold spiders there. We had soaked them to get the wormy ones out, the ones that floated. And now here they were stilled. The soul of them, not the seeds or the skins. Here they were in a red star in front of every one of our clan. And around each star was a little heaven of our thick yellow farm cream and the clean, sharp, frosty tang of the New World berry made an end to the banquet to be remembered forever.

--Ibid

E.

I stumbled round the back to the rockery, bearing the thick golden sandwich, the fragrance of which, alone, almost caused me to swoon. I sat down and bared my young fangs from which water already streamed. Then, oh, merciless Heaven, I remembered: Bovril! It was meat, pure meat; there was a poster at the railway bridge showing in bright

BE INTERESTING!

TASTE IMAGERY

colors the enormous ox which went into every bottle!

For a full minute, paralyzed with dismay, I stared stonily at the ox, the sublimation of all flesh meat, the occasion of sin, clapped between my small hands. Then, with a cry, I fell ravenously upon it. My teeth bit, tore, and devoured. Oh, the goodness of it. I forgot the Avenging Angel and Canon Roche. I sucked the salty, meaty juice with sinful lips. I licked my fingers in carnal joy. When it was all finished down to the last crumb, I heaved a great appeased, triumphant sigh.

--Archibald J. Cronin, The Green Years

Suggestions for Discussion

Which of the above selections made you hunger most for the food described? Why?

Activity

Write a letter in which you describe a picnic or party where you were served a delicious repast. Try to use the most apt words or figures of speech to describe the "taste thrill" you enjoyed.

Activity

Describe the taste and appearance of your favorite food and the method of its preparation.

BE INTERESTING!

TASTE IMAGERY

Activity

Bring to class from newspapers and magazines advertisements of food in which the choice of words helps create a taste image. By underlining, indicate the words which you believe appeal best to the sense of taste.

EARLY HISTORY

Activity

Using as class from newspapers and magazines
advertisements of food in which the choice of words
helps create a taste image. By underlining, indicate
the words which you believe appeal most to the sense
of taste.

BE INTERESTING!

OUR SENSE OF SMELL

Although description in our best literature abounds in stimuli to the mind's eye and ear, examples of odor images are less frequently found. More often than not, the cause of a particular smell will be suggested, without any attempt at specific description or classification. For example, the following sentences are typical of the way odors are generally described:

1. He loved the smell of burning leaves, mingled with the odor of spaded earth, freshly turned.
2. ~~A disagreeable odor pervaded the room.~~

In conversation you will frequently detect indefinite, trite, and even incorrect adjectives being used to tell about odors. Many people find themselves at loss for the right word. We hear such statements as these:

1. The air smells awfully good today.
2. What swell perfume you have!
3. Sour milk smells terrible.

Can you think of a better way to describe the air, the perfume, and the milk?

THE JOURNAL

Although description in our best literature
shows an attempt to see the eye and ear, examples
of other writers are less frequently found. Some often
say not, the cause of a particular well will be dis-
covered, without any attempt at specific description or
observation. For example, the following sentences
are typical of the way in which the general is described.
The first is the result of a single sentence, which is
with the most of the best, and is usually found.

2. A description of the general is found in the

in general, and will usually be found in
detail, and even in the most of the best, and is usually found
used to tell about the general. The general is the general
at last for the right word. It has such a meaning
as these:

1. The old world is really good and
that will be the best for you
and will be the best for you

and you will be the best for you
and the best for you

UNIT VI

OUR SENSE OF SMELL

PLATE VI

OUR HOUSE OF SMITH

BE INTERESTING!

OUR SENSE OF SMELL

To help the reader form the most perfect mental image, use accurate, specific words, a principle which should operate in all your writing and speaking.

It should be remembered that taste is frequently involved with odor, but odor is often more dominant. Touch sensations also combine with odor. It is the stimulation of the touch organs which makes menthol seem cool.

It should likewise be understood that most substances have a combination of odors, with one predominating. Of course, odors are complex and therefore difficult to describe. Until recently little scientific research had been done on the classification of odors, although both Alexander Graham Bell and Thomas Edison combined their efforts to solve the problem. Recently, after over twenty years of laboratory testing, a new "chemical nose" has been highly improved and will be used in many industries for identifying odors. Perfected by Boston researchers E.C. Crocker and L.F. Henderson, this device will take much of the mystery from odor identification. It is expected that the

BE INTERESTING!

OUR SENSE OF SMELL

new "chemical nose" will be "in the news" to a considerable extent in the coming years.¹ Can you suggest ways that it might be useful?

Another factor making identification of odors difficult is that humans vary in their ability to detect odors. It is true that what is pleasing to one might be offensive to another. However, people with normal sense of smell will react in about the same way.

Activity

Listed below are some of the less accurate, though useful, adjectives which may be used to classify and describe odors:

Adjectives to Describe Fragrance-Aroma-Scent (Pleasant)

| | | | |
|-----------|------------|--------------|----------|
| mild | ambrosial | exhilarating | |
| savory | delectable | intoxicating | |
| wholesome | delightful | odoriferous | (usually |
| pleasing | refreshing | perfumed | sweet) |

1....., "Chemical Nose", Science Illustrated, 2:40-41
July, 1947.

THE PROBLEM

THE PROBLEM OF SMELL

new "chemical nose" will be "in the news" as a considerable extent in the coming years. Can you suggest ways that it might be useful?

Another factor making identification of odors difficult is that humans vary in their ability to detect odors. It is true that what is pleasing to one might be offensive to another. However, people with normal sense of smell will react in about the same way.

Activity

Matched below are some of the best accurate, those useful, subjective ways we need to classify and describe odors.

Activities for Describing Odors (Assignment)

| | | | |
|-----------|-----------|-----------|-----------|
| pleasant | pleasant | pleasant | pleasant |
| wholesome | wholesome | wholesome | wholesome |
| soapy | soapy | soapy | soapy |
| wild | wild | wild | wild |

.....
"Chemical Nose", Science Illustrated, 2-10-41
July, 1941

BE INTERESTING!

OUR SENSE OF SMELL

Adjectives to Describe Pector-Stench-Foulness

(Unpleasant)

| | | |
|---------|--------------|------------|
| rank | repellant | stinging |
| foul | offensive | stinking |
| fetid | disagreeable | sickening |
| noisome | irritating | nauseating |

The following adjectives are somewhat more specific in their reference:

Pleasant Odors

Balmy ✓
spicy ✓
heady ✓
tangy ✓
delicate
exquisite
pungent (mildly)
sweet-scented
aromatic

Unpleasant Odors

putrid
musty ✓
moldy ✓
acrid
acid
rancid ✓
pungent (bitterly)
sharp ✓
burnt
caprylic (goatlike)

Activity

From the list of adjectives above, select all the words which could aptly be applied to the following:

1. A damp, dark cellar
2. A kitchen at pickling time
3. A greenhouse full of blossoming roses and lilies

NO. 100-100000

OUR VIEW OF LIFE

Adjectives to Describe Your Feelings

(Unpleasant)

| | | |
|------------|------------|------------|
| repulsive | repulsive | repulsive |
| disgusting | disgusting | disgusting |
| repulsive | repulsive | repulsive |
| disgusting | disgusting | disgusting |
| repulsive | repulsive | repulsive |
| disgusting | disgusting | disgusting |

The following adjectives are suggested for use in this exercise:

Unpleasant Words

Pleasant Words

| | |
|---------------------|---------------------|
| pleasant | pleasant |
| happy | happy |
| joyful | joyful |
| content | content |
| peaceful | peaceful |
| calm | calm |
| relaxed | relaxed |
| easy | easy |
| comfortable | comfortable |
| cozy | cozy |
| pleasant (positive) | pleasant (positive) |

Activity

From the list of adjectives above, select all the words which apply to the following:

1. A day, dark and rainy.
2. A room at a hotel.
3. A person's face and smile.

BE INTERESTING!

DESCRIBING ODORS

4. Sour milk ✓
5. Ammonia
6. Mince pie, just out of the oven ✓
7. Lilacs in bloom ✓
8. Tooth paste
9. Burning leaves
10. A bag of rotting potatoes or apples
11. Blossoming lilies of the valley or violets
12. Tansy weed
13. Skunk
14. Dry, new-mown hay
15. A stagnant pool
16. Raw onions
17. Cooking cauliflower
18. Gardenias
19. A "sea turn" on the coast
20. Burning rubber
21. An evergreen forest
22. An apple orchard in blossom
23. Spoiled butter, lard, or cooking fat
24. Freshly ground coffee
25. New lumber ✓
26. Peppermint extract or leaves
27. Moth balls
28. A hospital
29. A drug store
30. Goldenrod
31. A wet dog
32. Fish

Activity

Make a list of situations which recall definite odors. Beside them write the adjectives that would best describe the situations.

Example: A "cook-out" at the beach--refreshing, tangy, exhilarating, balmy, pungent, wholesome.

TESTED TRUE CHORDS

1. Sour milk
2. Arsenic
3. Pine pie, first one of the even
4. Glass in bloom
5. Tooth paste
6. Burning leaves
7. A bag of rotting potatoes or apples
8. Resonating pipes of the valley or violas
9. Tansy weed
10. Skunk
11. Dry, new, warm hay
12. A stage in road
13. New machine
14. Looking carefully
15. Garden
16. A "see" pipe or the coat
17. Burning rubber
18. An overgrown forest
19. An apple orchard in bloom
20. Bottled butter, lard or cooking fat
21. Freshly ground coffee
22. New lumber
23. Peppermint extract or leaves
24. Rock pile
25. A hospital
26. A drug store
27. Goldenrod
28. A wet dog
29. Fish

Activity

Make a list of situations which recall definite
colors. Beside them write the adjectives that would best
describe the situations.

Example: A "half-out" or the back--retiree, trout,
enthralling, busy, pungent, delicious.

BE INTERESTING!

DESCRIBING ODORS

Suggestions for Discussion

Exchange papers. Select from your classmate's paper his best example and read it to the class. Be ready to tell why you made this choice.

Activity

Using one of the situations in your list for a subject, write an original composition in which you attempt to re-create the scene and help your reader form mental images--auditory, visual, and especially olfactory. (Be sure you know the definitions of these technical terms.) Use figures of speech if they occur spontaneously to you.

IN THE EVENING

READING ROOM

Suggestions for Discussion

Exchange papers. Select from your classmates' paper the best example and read it to the class. Be ready to tell why you made this choice.

Activity

Using one of the questions in your list for a subject, write an original composition in which you attempt to re-create the scene and help your reader to understand the scene, and especially of the characters. (Use any of the definitions of these technical terms.) Use phrases of speech if they occur continuously to you.

BE INTERESTING!

ADVENTURE IN FRAGRANCE

Place a bracket around any word or group of words which actually causes you to be reminded of an odor. Above the word, classify the odor by using a word or words from the list on pages 98 and 99.

I smelt it this morning--I wonder if you know the smell I mean?

It had rained hard during the night, and trees and bushes twinkled in the sharp early sunshine like ballroom chaneliers. As soon as I stepped out of doors I caught the faint but unmistakable musk in the air; that dim, war, sweetness. It was the smell of summer, so wholly different from the crisp tang of spring.

It is a drowsy, magical waft of warmth and fragrance. It comes only when the leaves and vegetation have grown to a certain fullness and juice, and when the sun bends in his orbit near enough to draw out all the subtle vapors of field and woodland. It is a smell that can rarely if ever be discerned in the city. It needs the wider air of the unhampered earth for its circulation and play.

I don't know just why, but I associate that

ADVENTURE IN FRAGRANCE

peculiar aroma of summer with woodpiles and barnyards. Perhaps because in the area of a farmyard the sunlight is caught and focused and glows with its fullest heat and radiance. And it is in the grasp of the relentless sun that growing things yield up their innermost vitality and emanate their ~~fragrant~~ essence. I have seen fields of tobacco under a hot sun that smelt as blithe as a room thick with blue Havana smoke. I remember a pile of birch logs, heaped up behind a barn in Pike County, where that mellow richness of summer flowed and quivered like a visible exhalation in the air. It is the goodly soul of earth, rendering her health and sweetness to her master, the sun.

Everyone, I suppose, who is a fancier of smells, knows this blithe perfume of the summer air that is so pleasant.....almost any fine forenoon from mid-June until August.....Irresistibly it suggests worms, and a tin can with the lid jaggedly bent back, and a pitchfork turning up the earth behind the cow stable. Fishing was first invented when Adam smelt that odor in the air.....

--Christopher Morley, "The Smell of Smells" in
Mince Pie

BE INTERESTING!

SENSORY IMAGES

Activity

As you read the following selection, notice which words stimulate images of sight, sound, smell, touch, or taste. Underscore each word or group of words, and in the margin nearest write the class of image you perceive.

As dusk came there began a mysterious succession of sounds--the distant sound of a horn, of bells ringing faintly, of singing from afar--all creating such an emotional turmoil in our small breasts that we could scarcely eat or even admire that gaily colored and delicious cakes which Stina had created especially for the Christmas feast. And then the hour came....We were marshalled in an ever-twisting, wriggling column, trying to sing our carols with voices that trembled with a mixture of joy and anxiety as we marched toward the open parlor door where stood the tree. I have seen many Christmas trees since this, but never such a tree as that of my childhood. There it stood, tall, straight, and green, a noble hemlock filling the air with fragrance. Its lacy branches were aglitter with wax candles of every hue, each in a holder that ended with a gold or silver star, each with its halo of rainbowed light, such as must have surrounded that small and sacred head on the first Christmas in the Bethlehem stable.

No modern tree with silvered or gilded boughs, no tree of ostrich plumes hung with pearls, no tree with jeweled flowers and ablaze with electric lights in various-colored forms, can ever equal the tree that was disclosed to our gaze on Christmas eves.

--Herman Smith, Stina, The Story of a Cook

BE INTERESTING!

SENSORY IMAGES

Suggestions for Discussion

As you read the above selection, which words caused you to have the clearest mental image? Under which classification did the image come? Would you say that your mental imagery always tends to be clearest when stimulated in this area, or are your images equally distinct in all phases?

1-1-1917

REPORT

Recommendations for Disposition

As you read the above statement, which would
show you to have the highest quality of
which characterized the work done, would you
not feel that the work done should be
recommended to the committee for their
consideration in all cases?

LONDON SNOW

Robert Bridges

When men were all asleep the snow came flying
In large white flakes falling on the city brown,
Stealthily and perpetually settling and loosely lying,
Hushing the latest traffic of the drowsy town;
Deadening, muffling, stifling its murmurs falling;
Lazily and incessantly floating down and down;

Silently sifting and veiling road, roof, and railing;
Hiding differences, making unevenness even,
Into angles and crevices softly drifting and sailing.

All night it fell, and when
It lay in the depth of its uncompacted lightness,
The clouds blew off from a high and frosty heaven;

And all woke earlier for the unaccustomed brightness
of the winter dawning, the strange unheavenly glare.
The eye marveled--marveled at the dazzling whiteness;

The ear hearkened to the stillness of the solemn air;
No sound of wheel rumbling nor of foot falling,
And the busy morning cries came thin and spare.

Then boys I heard, as they went to school, calling;
They gathered up the crystal manna to freeze
Their tongues with tasting, their hands with snowballing;

Then we were all sitting on the floor, looking
in faces whose lines, falling on the city brown,
steadily and perpetually, as if they were
flushing the latest tints of the dusky town;
beating, swelling, swelling its ancient falling;
lastly and incessantly flowing down and down;
silently flowing and swelling down, down, and swelling;
into a thousand, a thousand, a thousand, even;
into a thousand, a thousand, a thousand, even;
All night it fell, and fell,
it lay in the depth of its unexpressed lightness,
the clouds blew off from a high and frosty heaven,
and all were waiting for the unexpressed lightness
of the winter dancing, the strange unexpressed lightness,
The eye waited--waited at the waiting lightness;
The ear waited to the waiting of the waiting air;
No sound of wheel waiting for its falling,
And the busy waiting came and went and came,
Then I saw I heard, as they went to school, calling;
They gathered up the waiting sound of lightness;
Their faces with waiting, their faces with waiting;

Or rioted in a drift, plunging up to the knees;
Or peering up from under the white-mossed wonder,
"O look at the trees!" they cried, "O look at the trees!"
With lessened load a few carts creak and blunder,
Following alone the white deserted way,
A country company long dispersed asunder;
When now already the sun, in pale display
Standing by Paul's high dome, spread forth below
His sparkling beams, and awoke the stir of the day.
For now doors open, and war is waged with the snow;
And trains of somber men, past tale of number,
Tread long brown paths, as toward their toil they go;
But even for them awhile no cares encumber
Their minds diverted; the daily word is unspoken,
The daily thoughts of labor and sorrow slumber
At the sight of the beauty that greets them, for
the charm they have broken.

(1880)

Or indeed in a letter to the
or feeling of the same the white
"to look at the dress" they tried, "to look at the dress"

Following along the white

A company company long

Then now already the one, in

According to the high

His morning dress, and

For the door open, and

and the of the door, and

For the door open, and

For the door open, and

For the door open, and

For the door open, and

For the door open, and

For the door open, and

(1880)

DATE DUE

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| AUG 9 | 1963 | MAY 17 1966 | |
| OCT 28 | 1963 | | |
| NOV 28 | 1963 | | |
| <i>R. 10</i> | | | |
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| JUL 23 | 1965 | | |
| JUL 23 | 1965 | | |
| OCT 13 | 1965 | | |
| DEC 8 | 1965 | | |
| MAY 10 | 1966 | | |
| GAYLORD | | PRINTED IN U.S.A. | |



Ed.

Thesis
Goss, W.W.
1949
c.2

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